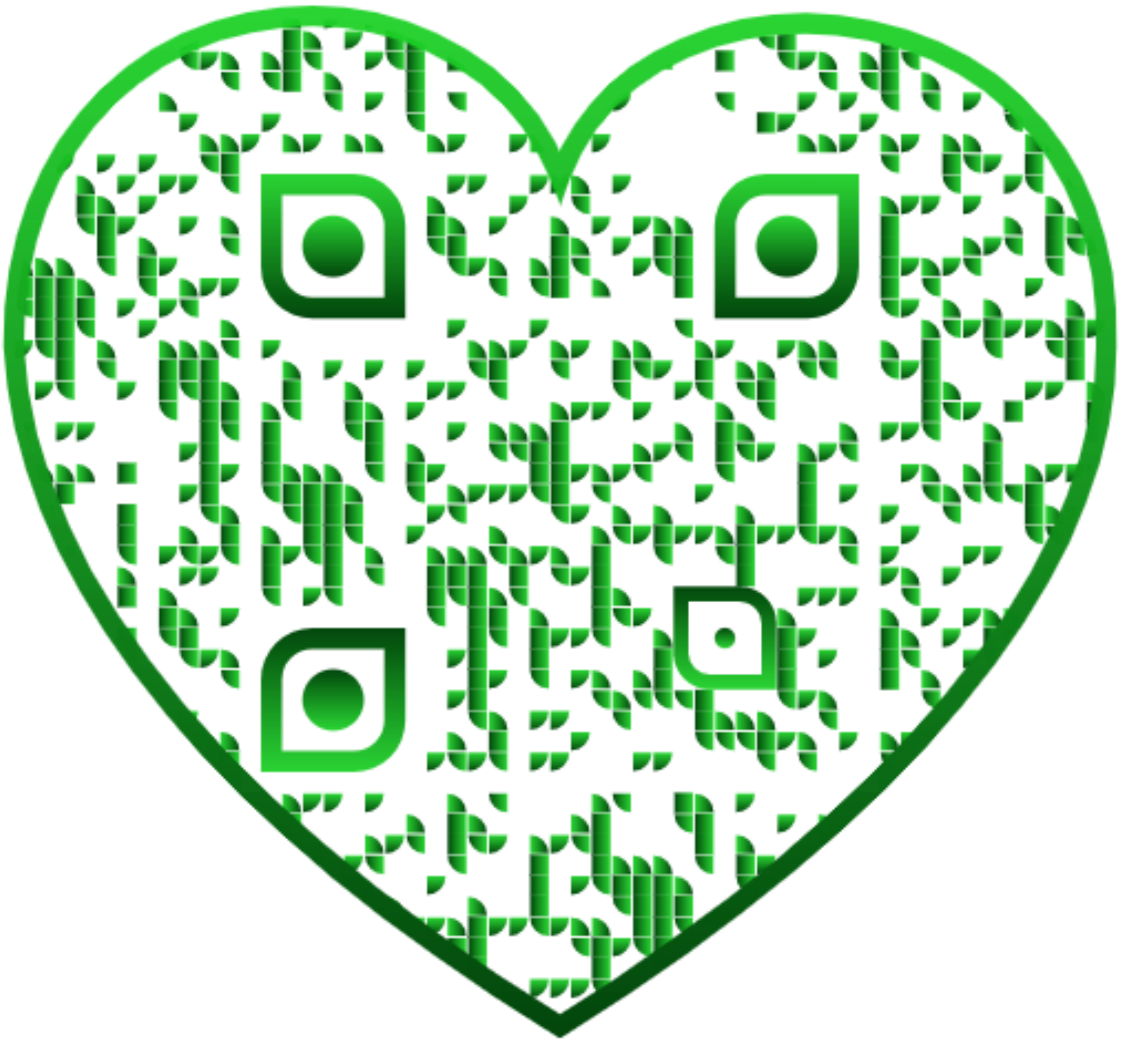
BRETT STUART

TECHNICAL REMOTE VIEWING

The Complete Guide

forward by MAJOR ED DAMES, U.S. ARMY (RET.)



REMOTE VIEWING

The Complete Guide

---

by Brett Stuart

Table of Contents

How I Started Remote Viewing ii
Why Write this Book? iv
How to Use this Book? v
Acknowledgements v
Foreword by Major Ed Dames, U.S. Army (ret.) viii

CH 01: The History of Remote Viewing 1

The Origins of Remote Viewing 2
Present-Day Guerilla Skepticism 5
Irrefutable Remote Viewing Proof 8
Statistical Evidence 10
The Discrediting of STARGATE. 11
Concluding Thoughts 13

CH 02: Remote Viewing Theory 17

The Remote Viewing Process 18
Model of Consciousness 19
Psychics 21
Six Blind Men & the Elephant 23
Remote Viewing the Future 24

CH 03: Stage 1 - Stage 3 of the Site 27

Target Reference Number 28
Stage 1 30
Stage 2 32
Word Descriptor List 34
Running Stage 2 36
Analytic Overlay 38
Stage 3 Freehand Sketch 40

CH 04: Aspect Explorations & the Site Template 45

S1 of Aspect X 47

S2 of Aspect X 49
S3 of Aspect X 49
Stage 4 of Aspect X 51
Traversing Stage 4 Columns 52
Additional Aspect Explorations & Breaks 56
The Site Template 58

CH 05: Setting Up the Target 63

Target Reference Numbers 64
Target Categories 65
Setting up a Target 66
Target Reference Material 68
Cueing 76
Source vs. Origin 78
Working through a Problem Set 79
Commonly used Cues 81
Embedding Target Reference Numbers 81

CH 06: Session Analysis 85

Data Analysis 86
Error Trapping 86
Session Summaries 87
Forming Postulates 89

CH 07: Advanced S1 - S4 Concepts 93

Advanced Stage 1 Concepts 94
Ideogram Examples 95
Repeating the Ideogram 98
The Decoding Process 100
S2 Category Order Adjustment 103
Advanced Stage 3 Freehand Sketch 104
Aspects Equal in Nature 104
Repeat Archetypes 106
Labeling Away From the Line 108

Advanced Stage 4 Concepts 110
Stage 4 Pacing 110
Understanding Descriptor Flow 111
Diverting Data Collection 113
Sketching in Stage 4 114
Stage 4.5 114
Stage 4 Overlay 114

CH 08: After the Site Template 117

Project Management 118
Using Elements on the Site Template. 118
Exploring Elements. 121
Exploring With Prompts. 123
Site Movement 124
Stage 5 126
Stage 5 Structural Setup 127

CH 09: Stage 6, Target Geometry, Stage 7 133

Stage 6 134
Standard Stage 6 Drawing 135
Drawing with the Right Side of the Brain 135
Flags and Symbols 137
Face Drawing. 139
Stage 6 Motion 145
Stage 6 Vector 146
Stage 6 Relationship Diagrams 149
Target Geometry Explorations 154
The Anchor. 154
The Distance. 155
The Orientation 155
Target Geometry Format 158
Stage 7 158
International Phonetic Alphabet. 161

CH 10: Remote Viewing Session Examples 163

RV Example 01 - Practice Photo 164
RV Example 02 - Practice Photo 166
RV Example 03 - Photo Anomaly 168
The Origin of Genesis 1:1 - Full RV Project. 170

CH 11: Resources 215

Useful Definitions 216
RV Session Templates 220
Template Page 1 221
Template Page 2 222
Template Page 3 223
Template Page 4 224
Template Page 5 225
Template Page 6 226
Template Page 7 227
Template Page 8 228

PREFACE

"If power is to be held in the hands of the few, then the rest must be somehow depowered. And the way to do that is to confine their perception systems to smaller orders."

- Ingo Swann

How I Started Remote Viewing

My journey into the world of remote viewing began in early 2011. I had spent the previous year investigating the merit behind various mental techniques, driven by a deep desire to better understand my own existence. I was in my mid-twenties and experiencing an existential crisis. It was not prompted by a trip to India, the use of recreational drugs, or some spontaneous spiritual awakening. Instead, I witnessed an event, which by any Western scientific standard, should have been impossible.

It was early in the morning on April 14th, 2010, and I had just stepped outside for a quick break. At the time, I was working on a small, indie project as a freelance character animator. Fresh out of art school, I was temporarily renting a tiny room near Berkeley, California, in a large six-bedroom house. It was still dark outside, but the glow of the city lights lit up the morning sky, blocking out all but the brightest stars.

Out of the corner of my eye, I noticed something airborne moving slowly in my direction. I wasn't far from the Oakland International Airport so I expected to see the flickering lights of an airplane. I'll never forget what I witnessed next.

There were three, radiant white lights emanating from each corner of a massive, hovering triangle. A dimmer, reddish light was positioned directly in the center of the object. The triangle was about the size of a softball if held up to the sky at arm's length.

In a state of shock, I felt as if time had shifted into slow motion as I witnessed this massive object glide slowly overhead. After what felt like an eternity, the triangle abruptly moved into what can only be described as warp-speed, taking off faster than anything I have ever seen. It traversed from approximately overhead to beyond the horizon in under a second flat.

The experience of that event will stay with me forever. To physically see something in the sky that one would expect to be on the cover of a tabloid magazine is one thing, but to witness it move in a way that defies everything I thought I knew about physics forced me to reevaluate my frame on reality.

It pushed me to seek alternative venues of investigation that could rectify what I had perceived.

Six years ago I decided to venture down the rabbit hole. I pursued various types of meditation, experimented with out-of-body projection, and even underwent past-life regressions. The mainstream understanding of the world no longer held satisfactory answers for me. In fact, it brazenly rejected the possibility that what I witnessed could have been anything more than simple swamp gas. I needed something more because I knew that what I saw was real. It was not a hallucination, and a logical explanation must exist.

It was this inner drive that led me to the information gathering tool known as remote viewing. I discovered that this mental discipline, developed by physicists funded by the United States government, and used operationally for almost 20 years, allowed me to pull back the curtain and peer into the unknown.

The state of our reality is wilder than I could have possibly imagined, and I have only just scratched the surface. What I have uncovered has challenged many longstanding beliefs, and forced me to reevaluate my place in the world.

Today, much of science is increasingly politicized, and many religions are becoming progressively more dogmatic. However, remote viewing provides an all-access pass to direct knowledge. There is a non-physical library of information that exists, and simply waits to be accessed. It has no perceivable agenda, and requires no priest or expert to understand. When trained properly, the unconscious mind has the capability to act as a conduit for unadulterated truth.

Yet, as I look back to the beginning of my journey, I'm reminded of the proverb to be careful what you wish for. What I once believed to be the world's greatest mysteries have become an open book, but what I have discovered has often been more challenging than comforting.

Why Write this Book?

This book started out as personal research notes that I acquired over the years during a period of remote viewing instruction. The first draft of this document began back in 2013, as I decided to collect all of my training material, and organize it into a more manageable format for reference purposes.

At the end of that year, I was personally selected as an advanced individual training student by Major Ed Dames, U.S. Army (ret.), who was the lead operations and training instructor for the U.S. government's top-secret remote viewing program. He is also the creator of the LRV methodology. Upon the completion of this personalized training course, I received the distinct honor of the Major's endorsement as a professional remote viewer, and he convinced me to begin mentoring new students myself.

At this point, I used my previously assembled notes to put together a remote viewing training curriculum, but quickly realized that the information could be of great use to students if I shifted it into the format of a book. Up to this point, a comprehensive guide for structured remote viewing has been unavailable in written form, and there is a steep financial barrier to gaining an in-depth understanding of this particular methodology.

Advanced workshop expenses, training DVDs, and individual mentoring costs can all add up to a rather hefty price tag; not to mention the weight of traveling expenditures and the time involved. I believe that releasing this information in the format of a book has the chance to allow a larger audience to investigate and experience for themselves the extraordinary possibilities afforded by this mind-body skill.

I also wrote this book for others like myself that tend to be information sponges. Individuals who get rather impatient when a subject of study is piecemealed and segmented over an extended period of time.

I thrive in a training environment where I immediately have access to all of data, even if that means I don't fully understand it yet. And while I would contend that there is no substitute for personalized one-on-one training, I

assembled this book because I believe it may be an invaluable resource to both beginning and advanced remote viewing students.

How to Use this Book?

This book should be viewed as a resource for students interested in learning remote viewing. While there is no outlined training curriculum presented within, every aspect of the remote viewing process is covered in detail. A self-motivated individual can easily take the information in this book and create their own practice targets to learn at their own pace. No details about any part of the methodology have been left out.

However, I would like to stress the importance of feedback. When just getting started it's often difficult to have a critical eye of your own remote viewing sessions. This is why working with an instructor, or finding a remote viewing group to practice with, can play an essential role in efficiently learning the skill. There is nothing more difficult than needing to unlearn an entrenched, bad habit down the road.

There are many online resources available, and I would urge new viewers to seek these out. Major Ed Dames's community forum is a great place to start: www.rvcommunity.net.

Acknowledgements

This book, and my journey into the world of remote viewing, would not have been possible without the work and dedication of Major Ed Dames. His superhuman efforts to bring this revolutionary skill into the public domain has laid a solid foundation for future viewers as we move forward into the twenty-first century.

The late Ingo Swann, known as the father of remote viewing, also deserves high praise for having the ability to interpret his own natural psychic abilities, and work with physicists to design the first teachable remote viewing technique.

Finally, I owe a great deal of gratitude to my remote viewing peers who

I have worked with over the past five years; particularly those part of the State of Reality Team. After participating in hundreds of extensive remote viewing projects, we have only just started to pull back the curtain to understand more about the world around us. The SOR Team has kept my analysis honest, and challenged many of my longstanding preconceived notions.

FOREWORD

by Major Ed Dames, U.S. Army (ret.)

"Nothing is stronger than an idea whose time has come ."

- Victor Hugo (1802-1885)

Foreword by Major Ed Dames, U.S. Army (ret.)

To label me a 'psychic spymaster' would be a misnomer, for two reasons: First, a remote viewer is not a psychic. Second, the arena within which a remote viewer operates extends far beyond the circumscribed world of spying.

In layperson's terms, 'RV' is the *trained* ability to engage one's unconscious in the act of communicating accurate information to conscious awareness about an unseen or hidden person, place, thing or event, located at any point in space and/or time. This feat is accomplished by employing a very structured, systematic (vs. free flowing), specialized and standardized format -- *Learn Remote Viewing (LRV).*

For a moment, think of your brain as a radio receiver, and mind as an electromagnetic field. A key working hypothesis in the RV discipline posits that all things in the time-space continuum exist as patterns of information in a universal mind field. Your brain is an actual oscillator, immersed in this eternal-internal-external environment. Part of consciousness (the part that we refer to as the unconscious) can, if effectively conditioned to do so, divorce itself from whatever it might happen to be attending to at the moment to – on call – 'tune into' the signal pattern(s) associated with a particular consciously-directed/selected idea-pattern – your 'RV target.'

Strict remote viewing techniques and methods allow the trained viewer (via an imposed steady conscious-unconscious connection) to immediately lock onto, capture and hold a designated dynamic target information pattern for up to an hour or more. Follow-on RV sessions can, without fail, reacquire a target or readdress an earlier problem set/ensemble as often as necessary in order to extract whatever additional details are required to solve for a particular unknown.

The RV process functions as a way of knowing without thinking. It results in direct knowledge of things sans any 'analytical overlay' evoked by ingrained personal biases, transient thought memes and/or culturally conditioned paradigm traps and boxes. No imagineering or artistic license is permitted in a remote viewer's work, only the collection and objectification of hard,

cold, dry facts – a 'download' of information that, in many cases, cannot be acquired via any other means.

Psychics cannot do this. Psychics gravitate towards an *experience*, which corrupts accurate target-connected information flow. The RV trainee is taught how to obviate such pitfalls by executing an 'end run' around the subjective thinking mind and manage any reflective emotions that arise during the course of a session. The student learns how to distinguish and separate out subjective 'trash' from actual target-associated data. A viewer continuously records the RV-derived data as word-ideas, sketches or drawings (advanced techniques go further), whilst maintaining a constant highly alert, attentive state.

Although, cognitively speaking, remote viewing methodology is very different from the way that we normally acquire and process information, it is not overly difficult to learn. I practice this highly structured, information collection (and attention management) skill, and teach it to others. My world is one in which, potentially, there is nothing hidden – a world where there are no secrets.

It's been three decades since I served as both operations and training officer for the Defense Intelligence Agency's 'psi spy' unit. In truth, in civilian life I've never really abrogated those roles. I formed and direct my own intelligence agency (a private consulting group), and over the years have taught remote viewing to many thousands of people.

However, extended advanced individual (i.e., private, one-on-one) training courses have been limited to only those candidates whom I deemed could effectively succeed me in my role as an expert remote viewing teacher. Those individuals needed to meet my stringent technical standards as well as display the requisite dedication, professionalism, experience, rigor and attention to detail that mastery of the RV skill demands – and possess a burning desire to introduce the world to this powerful mind tool.

In no uncertain terms, Brett Stuart meets those criteria. Thus, with a great deal of pride, allow me to introduce the next generation of viewers to *Remote Viewing – The Complete Guide*.

CHAPTER 01

The History of Remote Viewing

"It is the province of natural science to investigate nature, impartially and without prejudice. Nowhere in scientific inquiry has this dictum met as great a challenge as in the area of so-called extra sensory perception."

- Hal Puthoff

The Origins of Remote Viewing

In the early 20th century J.B. Rhine established the Lab of Parapsychology at Duke University. In 1934, drawing upon several years of meticulous lab research and statistical analysis, Rhine published his first book titled *Extra-Sensory Perception*. In this, he described the human capacity for acquiring information shielded from the ordinary senses. While his work has continued to be regarded with much skepticism to this day, his research helped to pave the way for the application of the scientific method on the capabilities of human consciousness.

Other notable precursors to the advent of remote viewing include Upton Sinclair and Rene Warcollier. In 1930, Sinclair, a Pulitzer Prize winning author, wrote about his psychical research in the book *Mental Radio*. Sinclair devised 300 tests that he believed undeniably proved the reality of telepathy, while revealing vast and untold powers of the human mind.

Additionally, Rene Warcollier, a French chemical engineer and parapsychologist, devised and conducted a series of experiments in telepathic communication. The participants sought to transmit drawings with their conscious intention to a separate set of subjects who would record their impressions on paper. Warcollier later described the surprising accuracy of these experiments in his 1948 book *Mind to Mind*.

In the early 1970s, reports started to reach Western intelligence agencies that the Soviet Union had not only been spending millions on extra sensory research, but they had been doing so for years. The Russians had their most prestigious institutes working with their best scientists investigating what most in the American scientific community believed to be impossible. Intelligence groups were dumbfounded, but in an effort to prevent a 'psi-gap' they began funding top-secret programs to investigate whether or not it was something they needed to worry about.

At the same time, author Sheila Ostrander, published her book *Psychic Discoveries from Behind the Iron Curtain*. The information hinted at extraordinary faculties being scientifically demonstrated by naturally gifted psychics. The claims ranged from being able to read newspaper headlines

through a blindfold to levitating small objects.

In 1972, Dr. Hal Puthoff, an experimental physicist specializing in fundamental electrodynamics, with a research background in the theoretical studies of quantum vacuum states, gravitation, cosmology, and energy analysis, was approached by the U.S. Central Intelligence Agency to lead a top-secret research program to investigate psychic and extra sensory phenomena.

At the time, Puthoff was working for the Stanford Research Institute headquartered in Menlo Park, California, which was established by the trustees of Stanford University. SRI performed client-based research and development amounting to $300 million each year, with almost 70 percent attributed to government contracts from the Department of Defense and other various intelligence agencies.

The SRI program is known today as STARGATE, and 90,000 pages of research was declassified in 1995, when the CIA ended the program. And while intelligence agencies in the 1970s may have wished it otherwise, the physicists at SRI began to produce a steady stream of irrefutable proof for the existence of non-local perception. From this research also emerged a trainable, mental technique that could describe persons, places, things, and events in the past, present, and even the future. The success of the program led to multiple contracts with the U.S. Air Force, the U.S. Army, and other intelligence organizations that are still classified to this day.

Early on, Puthoff recruited renowned artist and intuitive, Ingo Swann, who had served on the staff for the Commander of the Pacific Forces during the Korean War, and thereafter worked for the United Nations for over a decade. Swann would later become known as the father of remote viewing for his astounding ability to objectively interpret the mechanisms and functioning of his internal natural, psychical abilities.

A well-known experiment carried out by SRI involved Swann's remote viewing of the planet Jupiter prior to the flyby of NASA's Voyager probe in 1979. Swann accurately predicted a wide range of information that would later be corroborated by the probe's findings. A few of these predictions

included Jupiter's large hydrogen mantle, the atmospheric storms measuring 6,000 miles wide, and the presence of a thin, flat ring around the planet.

Eventually, an operational military remote viewing unit was established, and government agencies frequently tasked these soldiers, trained by the scientists at SRI, to collect intelligence on highly sensitive national security targets. These missions account for much of the 20,000 pages of project STARGATE material that has remained classified to this day. Interestingly, the military unit was referred to as a special access program (SAP), which meant that its classification was above top-secret. It required military personnel to be placed on a special need-to-know list to gain access.

For nearly two decades the research was secretly funded by the U.S. government. The researchers at SRI were tasked with developing a repeatable, reliable process, or psychic technique that could be used for information gathering. What they discovered could be taught to just about anyone, and it is known today as *Controlled Remote Viewing (CRV)*; the precursor to *Learn Remote Viewing (LRV)*. The program continued under Army sponsorship until 1986, when the operational and research arms of the government's remote viewing program combined under the leadership of the Defense Intelligence Agency.

The intelligence data gathered by the military unit has since been written about in great detail by a handful of members involved with the project. Most notably, Major Ed Dames, U.S. Army (ret.), the lead operations and training officer for the program, described many of the events in his book *Tell Me What You See*. The targets ranged from intelligence on Soviet missile sites to the whereabouts of missing POWs in Vietnam.

In 1995, an act of Congress transferred responsibility for the program back to the CIA. Dr. Jessica Utts, a Professor of Statistics at the University of California/Davis, and Dr. Ray Hyman, a Professor of Psychology at the University of Oregon, were both independently commissioned by the CIA to review whether or not the program should continue as an information gathering tool.

Dr. Hyman's report concluded that while the results did appear significantly

higher than random chance would allow, and that there were no obvious flaws in the testing technique, he contended that the study of psychical phenomena was unfounded, since it significantly departed from the established sciences.

Dr. Utts, on the other hand, firmly asserted that the STARGATE program proved remote viewing to be a real, measurable phenomenon. In her report she stated: "Using the standards applied to any other area of science, it is concluded that psychic functioning has been well established. The statistical results of the studies examined are far beyond what is expected by chance. Arguments that these results could be due to methodological flaws in the experiments are soundly refuted. Such consistency cannot be readily explained by claims of flaws or fraud." Dr. Utts suggested that the government discontinue its inquiry into whether psychic ability exists, and instead study why it exists.

The CIA eventually canceled and declassified the program. However, the research and activity of the operational unit had already significantly decreased compared to the activity of the late 70s and early 80s. The original members that spearheaded the research had long since moved into the private sector with hopes of expanding the investigation and application of remote viewing out from under the thumb of the U.S. government. Interestingly, remote viewing methodologies were never labeled top-secret. Only the program's funding and the military remote viewing unit were classified.

The U.S. government's remote viewing program spanned over 20 years, and held many different names under a long list of oversight agencies. The future of remote viewing now lies in the hands of the public, and those that wish to pursue its further development and evolution.

Present-Day Guerilla Skepticism

It's often said that when someone is a step ahead of the crowd they're a genius, but when they're two steps ahead they're a crackpot. Arthur Schopenhauer understood this well when he wrote: "All truth passes through three stages: First, it is ridiculed. Second, it is violently opposed.

And third, it is accepted as self-evident." For all its achievements, mainstream science and many of its most vocal advocates have fallen victim to this unfortunate trend.

The scientific method was developed during an age of naive realism, which established that matter is the fundamental substance of nature, and that all phenomena, including the area of mind and consciousness must arise from material interactions. Materialism is the belief that all of existence is ultimately physical.

However, with the discovery of the quantum world, the theory of materialism was utterly shattered. Paul Davies, an internationally acclaimed physicist wrote in his book, *The Matter Myth*: "The old assumption that the microscopic world of atoms was simply a scaled-down version of the everyday world has been abandoned. Newton's deterministic machine was replaced by a shadowy and paradoxical succession of waves and particles, governed by the laws of chance, rather than the rigid rules of causality; it paints a picture in which solid matter dissolves away, to be replaced by weird excitations and vibrations of invisible field energy. Quantum physics undermines materialism because it reveals that matter has far less 'substance' than we might believe."

Unfortunately, the majority of intelligentsia, the social class of people engaged in guiding, critiquing, or otherwise playing a leadership role in the shaping of society's culture, science and politics have refused to move forward and accept this modern understanding of reality. Rupert Sheldrake, a biologist and author of more than 80 scientific peer-reviewed papers, wrote about this in his book, *The Science Delusion*: "The belief system that governs conventional scientific thinking is an act of faith, grounded in a 19th-century ideology."

For many, science has become a religion, and its proponents have vigilantly set forth to control what is considered the "educated opinion." The priests of this order are commonly known as "skeptics," and various organizations employ hundreds of full time editors to publicly white-wash what they consider "bad science," while suppressing inconvenient evidence that might challenge their beliefs.

The most active platform that one may observe the proselytizing of scientism can be found on the internet in the openly editable website Wikipedia. Since its creation in 2001, Wikipedia has rapidly grown into one of the world's largest reference websites, attracting 374 million unique visitors each month. The majority of the articles are largely provided by anonymous volunteers that write without pay. And while this information system was founded on the belief that the world could collaborate to provide articles free of advertising, agendas, and sales pitches, this is often not the case.

In 2013, fundamentalist skeptic Susan Gerbic popularized the idea of Guerrilla Skepticism. In a presentation supported by the James Randi Educational Foundation, she outlined her efforts to actively recruit, train, and mentor editors that set out to bend the spirit of the rules of Wikipedia. She admitted to colluding with hundreds of editors in secret Facebook groups that actively perpetuate their personal agenda by controlling Wikipedia articles, suppressing alternative views, and frustrating opposing editors that do not align with their ideologies. Topics considered as an affront to the skeptic's doctrine, particularly areas of investigation considered fringe, are tightly guarded by these internet activists. Unsurprisingly, the majority of these editors are not actually scientists, and they are uninterested in following the scientific spirit of open inquiry. Anything that cannot be accounted for within the limitations of mainstream scientific knowledge is deemed illusory and deserves zero tolerance.

Regrettably, in this regard, the topic of remote viewing has not been left unscathed. Even with over 20 years of meticulous lab research, a fully funded military intelligence unit, a plethora of published peer-reviewed scientific journal articles, and hundreds of declassified operational success stories, remote viewing is still most often attributed with nonsense. The remote viewing Wikipedia page, which comes up as the top Google search result, states that the top-secret research and operational program was terminated after it failed to produce any useful intelligence information. It also states that there is no credible scientific evidence that it works, and should be regarded as pseudoscience.

The Wikipedia entry goes on to claim that the experimental results of the

government's research program were nothing higher than what random chance would allow. The article quotes a multitude of skeptic material including: The Skeptical Inquirer, members of the Committee for Skeptical Inquiry (CSI), The James Randi Foundation, who hosted the Guerrilla Skepticism presentation noted above, and various authors from books like, *Beyond Belief: Skepticism, Science and the Paranormal*, and *The Borderlands of Science: Where Sense Meets Nonsense.*

There are currently 41 references located on the remote viewing Wikipedia page, and the vast majority of the material not only promulgates scientism's agenda for a materialistic universe, but it also thoroughly distorts, misinforms, and in some cases blatantly lies about the history and supporting evidence for the existence of the extra sensory phenomenon known as remote viewing.

Irrefutable Remote Viewing Proof

For laboratory scientists, proof is something that exists when the presented evidence is so strong that it would be statistically unreasonable to deny it. Unlike mathematicians that write formulaic proofs on a chalkboard or piece of paper, research physicists achieve confirmation by piling up case study after case study to confirm the validity of their inquiry. In regards to remote viewing, there is such an overwhelming amount of proof supporting its existence that it would be irrational to believe otherwise.

Some of the most well-known success stories credited to the operational military remote viewing unit are the finding of a downed Russian aircraft in North Africa, locating a kidnapped American General in Northern Italy, discovering a hidden Soviet weapons factory in Siberia, describing the construction of a top-secret Soviet submarine in Northern Russia, predicting the failure of a Chinese atomic bomb test three days before it occurred, and accurately forecasting the release of the first American during the Iran hostage crisis.

Even though the research project was met with early success, the CIA would regularly send independent analysts to test the remote viewing team. After the declassification of the program, during a presentation at the Arlington

Institute, Hal Puthoff remarked that, "The CIA was not happy seeing us achieve good results. Their hope was to prove that the research the Russians were doing was simply nonsense. So every time we got excited about a good result the CIA would get more depressed."

In one instance, a validation target was chosen by a figurehead at the CIA, and he opted to see whether or not the remote viewing team would be able to accurately describe his friend's vacation cabin in West Virginia. To ensure no collusion could occur within the research project, none of the team members, including the physicists, were told the designated remote viewing target.

Pat Price and Ingo Swann were the two remote viewers who worked on the project. Swann described that there really wasn't much going on at the target site, simply a few cabins in the woods. However, unbeknownst to the project tasker, just over the ridge from his friend's cabin was a top-secret NSA research facility. During the remote viewing session, Swann quickly picked up on this hidden complex and began to describe it, figuring that it was the intended target since there wasn't much going on near the original coordinates provided. Additionally, it was later discovered that the greater the effort expended to hide a person, place, or thing, the brighter it shines and stands out to a remote viewer.

When Pat Price viewed the validation target, he also picked up on this facility. Being slightly more adventurous than Ingo, he decided to move his mental perception down into the underground hallways and recite the name tags of people walking around in the building. He also stumbled across a room that contained a locked safe with documents inside, and was able to describe what was written within.

After the remote viewing team completed the project and passed the information back to the CIA, the entire intelligence apparatus of the country, including law enforcement, showed up at SRI's doorstep demanding answers. The NSA facility did actually exist, and the remote viewing report was so accurate that the team was interrogated under the premise of national security.

A CIA evaluation statement about the event was declassified in 1996, and reads: "Pat Price, who had no military or intelligence background, provided a list of project titles associated with current and past activities, including one of extreme sensitivity. Also, the codename of the site was provided."

This started a congressional investigation called by the U.S. Intelligence Oversight Committee to determine if there was a security leak. After a five year investigation the parties involved were cleared, and the future head of the CIA, John McMahon, made the decision to start actively using the remote viewing team against the Soviets. They were given the green light to proceed with their research, which lasted for an additional 15 years.

Statistical Evidence

Skeptics often claim that anecdotal examples, like those provided above, are simply an act of cherry picking the data, and even the remote viewing Wikipedia page states that the program only achieved a measurable accuracy result no higher than random chance. These statements couldn't be further from the truth.

An "effect size" is a statistician's method of measuring the accuracy of a given dataset. As an example, the research collected by federal investigators to determine whether or not daily aspirin helps men avoid heart attacks was measured by its effect size. *The Handbook of Research Synthesis* states that when comparing a placebo to aspirin the effect size is .06, which is actually rather high, and validates the now widely understood health benefit. Effect size measures the relative power of an experiment, not just its probability, which makes it a highly utilized avenue of scientific validation.

When applying this same, statistical methodology to the results uncovered by the Stanford Research Institute, their experiments exceed that of the aspirin study by a factor of ten. Out of 9 outdoor validation remote viewing tests, Pat Price completed the work with an effect size of 1.3, which is more than ten times that of the aspirin study. The probability of this occurring randomly is nearly 1 in a million. Hella Hammid, a life-long photographer, and the control subject for the project at SRI, reached an effect size of 1.5 with her remote viewing work, which is a 1 in two million chance.

In 1982, much to the chagrin of the CIA, one of the research physicists decided to form a private organization called the Delphi Associates that successfully used remote viewing to forecast silver futures. With an effect size of 1.4, they accurately predicted 9 out of 9 commodity futures prices and generated $120,000.

There are many examples that undeniably prove the statistical significance of remote viewing, but perhaps the most interesting experiment carried out at SRI was at the behest of the U.S. Air Force. They wanted to see if the remote viewing team could accurately predict the location of nuclear warheads in underground missile silos. During the Cold War nuclear warheads were constantly shifting at random between silos on an underground railroad system. The intended design goal was to make it impossible for the enemy to know which bases to attack should an all-out nuclear slug-fest occur. The Russians would have to hit every single silo all at once, which would have been a rather difficult feat to accomplish.

The physicists at SRI initially designed a preliminary testing system that displayed 10 circles on a monitor, representing 10 possible targets. The viewer was then asked to press a button to indicate which circle they believed the imaginary warhead to be located. The expected results, should random chance be the only determining factor, is 1 in 10. Out of 500 test trials Hella Hammid reached an accuracy rate of 1 in 4.

Once these results were sent up the chain, the Air Force tested the group against "hot" missile silos in the real world. Out of 12 trials the remote viewing team achieved a 100% accuracy rate, a probability of 1 in a trillion. Once briefed on the results, senior government officials were rather upset, and the Air Force contract was quietly disbanded and classified.

The Discrediting of STARGATE

So what happened to the program? If the remote viewing unit was such a valuable and highly regarded asset as an information gathering tool, then why did the CIA terminate the program in 1995? The CIA tasked the American Institute of Research (AIR) to review the STARGATE program, and its conclusions ultimately discredited the research as lacking any

significant scientific merit.

In 2001, Commander L. R. Bremseth of the United States Navy, wrote the following: "That the CIA intended to utilize the AIR report as a means of terminating the remote viewing program seems transparent. Dr. Ed May, former remote viewing program manager for Science Applications International states: "In addition to questioning the validity of the CIA/AIR's conclusions, I find serious problems with their evaluation methodology that I have become reluctantly convinced that their conclusions were set before their investigation began."

One can legitimately ask, therefore, why the CIA, after ending "official" support in 1975 continued tasking the program for intelligence until 1995, when it then orchestrated the program's demise? If the CIA considered the remote viewing program incapable of producing substantive results, why did it continue requesting remote viewing intelligence support for almost twenty-four years? Did the CIA terminate the remote viewing program because it feared potential ridicule by association, or did it stage a "public execution" as a means of taking the program underground? Both are legitimate questions.

The first is understandable given the perception of paranormal activities by many within American society, as well as the CIA's past experiences involving controversial research efforts. Arguably, the second question is more intriguing as it implies that the CIA recognized the value of remote viewing, yet intended to make it appear otherwise. By discrediting the program, was the CIA actually intending to continue using remote viewing but under its own supervision and for its own purposes under a newly established and more tightly controlled program?

Or, was the CIA concerned that remote viewing could be used to access sensitive U.S. secrets by both U.S. and non-U.S. remote viewers, particularly if this ability was somehow to become publicly recognized, and possibly regarded as intriguing or even stimulating by society at-large? What becomes of intelligence services if or when they can no longer guarantee the security of their respective nation's most sensitive secrets? Remote viewing could not be controlled and the CIA knew it. Albeit speculative,

these questions are but a few that deserve more in-depth treatment than was afforded the remote viewing program by the AIR report."

Concluding Thoughts

It is now understood that of all the stars, planets, and galaxies that can be seen today, make up only 4 percent of the known universe. The other 96 percent is made of stuff astronomers can't see, detect, or even comprehend. And while this is not evidence for the support of remote viewing, or anything else that may be deemed paranormal, it does support the conclusion that if there is one thing we do know, it's that we know very little.

Our present day model of the universe is wholly inadequate to explain statistically significant measurable phenomena such as the SRI remote viewing research. The internal mechanisms of reality itself still elude the best and brightest minds in the world today, and the fact that fierce dogma has seeped into the field of scientific inquiry only serves to compound and frustrate intellectual progress as we move deeper into the twenty-first century.

Remote viewing is not a spiritual path, and it doesn't require any rare, natural-born gifts to utilize or experience. The evidence is clear that we are all each directly connected to non-local awareness independent of space and time. The method of solving problem-sets with extra sensory perception is no longer relegated to top-secret laboratories funded by the United States war machine. It now exists in the hands of the public, and those that choose the learn it and pursue its further development.

In consciousness studies, there is a new world that's waiting to be perceived for those that elect seek it. The exploration of our complete mental capabilities is a chapter of human history that's eagerly waiting for its chance in the light. The question we must collectively ask ourselves is are we ready to pursue an understanding of who and what we really are, who we are in truth, or will we let the discovery of this knowledge wither and die within conventional, symmetrically-oriented institutions filled with fanatical skepticism.

Sources & Further Reading:

H. Puthoff & R. Targ, "A Perceptual Channel for Information Transfer over Kilometer Distances: Historical perspective and Recent Research", Proceedings of the IEEE, Vol. 64, No. 3, March (1976).

Arlington Institute TAI Presentation, by Hal Puthoff

Everything I Know About ESP by Russell Targ, Ex-Ted Talk, (2013)

The Handbook of Research Synthesis by Harris Cooper and Larry V. Hedges, Russel Sage Foundation

Parapsychology in Intelligence: A personal Review and Conclusions, CIA, by Kenneth A. Kress, 1977, (Declassified 1996)

PSI Wars: TED, Wikipedia and the Battle for the Internet, by Craig Weiler, Published November 23rd 2013

The Matter Myth: Dramatic Discoveries that Challenge Our Understanding of Physical Reality by Paul Davies and John Gribbin, Publisher: Simon & Schuster; Reissue edition (October 23, 2007)

Unconventional Human Intelligence Support: Transcendent and Asymmetric Warfare Implications of Remote Viewing by Commander L. R. Bremseth United States Navy 28 April 2001 Submitted in Partial Fulfillment of the Requirements for the Marine Corps War College.

"The information theory aspect of telepathy," RAND Publ., Santa Monica, CA, p. 4145, July 1969

E. H. Walker, "Foundations of paraphysical and parapsychological phenomena," in Proc. Conf. Quantum Physics and Parapsychology (Geneva, Switzerland). New York: Parapsychology Foundations, 1975.

L. Dossey (1996). Distant intentionality: An idea whose time has come. Advances, 12, 3, 9.

R. Jahn & B Dunne, "Science of the Subjective", in Jour. Scientific Exploration, Vol. 11, No. 2, pp. 201-224, 1997

M. A. Persinger, "ELF waves and ESP", New Horizons Trans. Toronto Society for Psychical Reesearch, Vol. 1, No. 5, 1975.

CHAPTER 02

Remote Viewing Theory

"The intuitive mind is a sacred gift, and the rational mind is a faithful servant. We have created a society that honors the servant and has forgotten the gift."

- Albert Einstein

The Remote Viewing Process

Remote viewing theory posits that a non-material "Matrix" exists, in which all information about any person, place, thing, or event may be obtained through the agency of a hypothesized "Signal-Line." In a remote viewing session the viewer psychically perceives and then decodes this signal-line, objectifying the information.

As the viewer moves through the remote viewing stages, their unconscious mind begins to provide increasingly detailed information about the target. As the data is perceived, the viewer's connection with the site strengthens, which translates into sketches and drawings.

While everyone is born with the innate ability to remote view, it's structured application is a teachable skill. It's something that must be learned. Many popular psychics may call themselves remote viewers, but what they are usually doing is better described as bi-location, or perceiving two places at once. A remote viewer does not send their conscious mind anywhere. Instead, they perceive a target as it exists as a pattern of information in the Matrix.

The remote viewing process is similar to playing sheet music. If a musician thinks about the notes they've just played then the music stops. The same is true of perceptions in the viewer's mind during a session. Remote viewing is an attention management skill, whereby the individual must focus purely on the task at hand. Running analysis and creative imagination are strictly prohibited.

There are three steps to the remote viewing process. Part 1 is setting up the problem; this is where the question is asked. Part 2 is the skill itself; this is where the session work is performed. Part 3 is data analysis; this is where the information is collated and postulates are formed.

It may surprise beginners, but the skill itself isn't too complicated. Students new to remote viewing can quickly start practicing after becoming familiar with the session format and stage layouts.

Most remote viewing sessions are also tasked blind. This means that the viewer does not know what the target is ahead of time, and they run each stage of the session in the dark. Alternatively, professional viewers sometimes engage targets in a front-loaded manner. This is when the viewer is conscious of the Matrix search term, yet is uncertain or unaware how the Matrix will adjudicate its associated information pattern. However, front-loaded targets are rarely employed due to the overwhelming difficulty of putting aside preconceived notions and biases.

The ability to see new perspectives and be open-minded are essential ingredients when venturing into the unknown. This is especially true when it comes to learning the remote viewing process, which is far outside what many believe to be possible.

Model of Consciousness

Before beginning, it's important that new viewers understand which aspect of their mind is retrieving the information during a session. This may strike some an odd inquiry, but there is a crucial distinction to be made here. During a remote viewing session, the heavy lifting is being performed by the unconscious mind, which is quite different than the waking mind.

In many ways, human consciousness is similar to an iceberg. The bulk of an iceberg rests under the ocean surface, and only a small fraction is observable by onlookers. This metaphor, first popularized by Sigmund Freud, designates that the tip of an iceberg is an individual's conscious awareness, or thinking mind. It is the place where everyone lives day to day, but is by no means the sum of the whole. The conscious mind communicates to the outside world with speech, pictures, writing, and physical movement.

Continuing with this example, the remaining portion of the iceberg, which resides below the surface, would be considered the unconscious mind, and is sometimes referred to as the super-conscious. A 19th-century myth would have you believe that humans only use about 10% of their brain, but is simply not true. The human brain is almost always entirely active, and it would be incorrect to say the unconscious mind simply isn't doing anything. The key distinction is that its operations are not directly available to an

individual's conscious awareness.

The unconscious mind acts as a repository for one's experiences. This includes feelings, thoughts, urges, and memories outside of our awareness. It is believed that this collection of neural pathways helps to develop, and continually influence one's beliefs, habits, and behaviors.

There is constant communication between the unconscious and conscious states of mind. This ongoing discussion provides the pattern matching, and necessary meanings needed to comprehend what is going on around the individual, as filtered through their beliefs and habits. This is directly observed through the physical manifestation of feelings, emotions, imagination, and even dreams.

There is one final element to this model of consciousness, which is known as the gatekeeper, but commonly referred to as the subconscious mind. The subconscious mind acts as a liaison between the conscious and unconscious. One's sensory perception is constantly being flooded with trillions of bits of information. The subconscious is what actively prevents the conscious mind from overloading. It acts as a filter and breaks down data percepts into bite-size chunks before allowing them to enter into awareness.

Mind altering drugs provide this gatekeeper with the day off. Without this safeguard in place, the conscious mind is bombarded with information, and has a substantial difficulty interpreting anything. This usually ends up with the conscious mind going into a state of shock.

The job of the subconscious is akin to that of a stage director that is responsible for the play presented to the waking mind. It's easy to overlook the fact that people do not literally see with their biological eyes. The photons of light hitting the receptors in the eye discharge neurological impulses to the brain. The final image perceived has undergone a significant amount of editing before finally arriving in the pre-frontal cortex, which is believed to be the "seat of awareness." The conscious mind requires an abbreviated version of all sensory input. The information making up the final orchestration is heavily condensed, altered, substituted, and sometimes altogether omitted.

There is a particularly important element remaining in the iceberg metaphor. An iceberg does not float around in empty space, it resides in the ocean. In remote viewing terminology we call this ocean the Matrix. It would be wise to remove any preconceptions about this word, primarily stemming from the movie series. The Wachowski siblings, who wrote and directed the original feature film, borrowed the term directly from declassified STARGATE documents. The original remote viewing military manual describes the Matrix as, "a huge, non-material, highly structured, mentally accessible framework of information, containing all data pertaining to everything in both the physical, and the non-physical universe."

A common remote viewing misunderstanding is that this database of information only pertains to the hypothetical, collective consciousness written about by Carl Jung. However, it is far greater than the entire experience of every human being. It is a vast library of data about everything.

Recall which part of the mind is in charge of accessing the descriptive information during a remote viewing session. While the conscious awareness tasks itself with writing and drawing, the unconscious mind provides the direct link to the desired pattern of information within the Matrix. The heavy lifting takes place below the surface, which is important to understand when a beginner starts practicing remote viewing. The unconscious mind has a learning process all its own, which is wholly outside the intellect's jurisdiction.

Psychics

Remote viewing is something quite different than what the Lady Janes of the psychic world do with their crystal balls. While it is true that the father of remote viewing, Ingo Swann, was an incredibly gifted natural psychic, what he helped to develop has become a far greater information gathering tool than anyone could have imagined.

Psychics have been a part of the human story far back into recorded history. The Oracles of Delphi would sit atop vents in the earth that released high quantities of ethylene gas, which produced violent trances. In this state, the

oracles would answer questions, such as from which direction a standing army would attack. In today's modern environment simple cardinal directions are not sufficient for most information gathering needs. The problem sets of today are increasingly complex, and require a high degree of detail. While it would be unfair to say that some incredibly gifted psychics do not exist in the world today, the accuracy and systematic, descriptive nature of remote viewing is unrivaled. Professional remote viewers can solve for most targets in about two hours.

During the Cold War the United States Military realized that information from even the best psychics was insufficient for operational use. The main issue that could not be reconciled was that, while a psychic may have the ability to lock onto a target, they would lose the connection once a certain threshold of information was reached. The methodology simply saturated too quickly, resulting in a less than ideal avenue for military intelligence operations.

For instance, a psychic might describe an individual, claim that they are near two tall trees, and drive a red truck. The problem is around 5-10 minutes before they finished the description their creative imagination would have stepped into over-drive. The dilemma psychics face is that they simply do not know when they've lost contact with the target site. This paints an undetermined amount of their information as unreliable.

Psychics also tend to explore visualizations that appear in their mind's eye. However, this method of contact is usually short lived, and tends to spark the imagination shortly afterwards. One possible explanation for this saturation pertains to the personal safety of the psychic. Imagine if someone were to walk across the street while deep in thought, and visualizing an ancient lost mine in Brazil. If the individual becomes more aware of the visualized location than the street corner then the chance of inadvertently walking into traffic would be quite high. There seems to be an automatic shut-off valve that activates once a certain threshold of bi-location is reached. Unbeknownst to the psychic, when the visualization becomes as real as the surrounding room the gatekeeper slams the door closed, terminating the signal-line.

Early on, the researchers used altered states of consciousness to circumvent these automatic safeguards. This approach required what is known as a handler to guide the viewer through the session. Unfortunately, the altered state of mind made it difficult for the viewers to report accurate orientations and distances. The floor of a building would often be described as the ceiling, and the building described as next door would, in fact, be miles away. Remote viewing has advanced quite a bit since its initial use in the military, and many of these problems have been solved.

Remote viewing techniques prevent the viewer from ever reaching an excessively bi-located state. The conscious mind focuses exclusively on the present moment, the task at hand. The attention of the viewer is finely attenuated to write down the information delivered by the unconscious. Everything else is discharged and discarded.

Six Blind Men & the Elephant

It is commonly asked if being naturally psychic affects the quality of the remote viewing session. The answer is yes. Individuals with a developed psychic capacity tend to produce twice as much detail about the target when compared to average viewers. However, at times this can be detrimental to the remote viewing process. The time spent writing down additional descriptive words often opens up the door for the creative imagination to interfere.

On the same token, those without developed psychic abilities still have the capacity to solve for unknowns with remote viewing. Detailing every texture, color, or sound is not a prerequisite for being able to paint a clear picture about a target.

Remote viewing is not unlike the Indian parable of the blind men who sought to describe an elephant. The first man fell against the elephant's broad, sturdy side, and described the creature to be very much like a wall. The second felt the round, smooth, and sharp tusks, describing them to be like spears. The third approached the animal and happened to take hold of the trunk, declaring it to be like a snake. During the remote viewing session the viewer's unconscious mind explores the target in much the same way as

the blind men. At the end of the process the viewer combines each of these explorations into a complete and coherent picture.

Progressing through each remote viewing stage systematically strengthens the signal with the target site. This allows for an increasingly detailed picture to emerge. However, it is imperative that the viewer clears their work of any prejudice, less they fall prey to the same trap as the blind men. Just because the ear of the elephant moves and acts like a fan, does not mean that it actually is a fan.

A viewer should not set out to experience a target. The goal of the remote viewing process is to describe a target. Why experience a friend's tumor when it's possible to view the optimum method of treatment? In addition, the remote viewing process does not physically or energetically connect the viewer with the target. The viewer only perceives the way it exists as a pattern of information in the Matrix.

Remote Viewing the Future

The desire to predict the future has always existed. There have been ample attempts to predict the rain, the victorious army, or the next president. Remote viewing theory postulates that the unconscious mind is outside of time, where all events merely exist as information.

This idea of a timeless reality is initially quite startling, as it is hard to see how it could be coherent. Everything we do, we do in time. The world is a series of events strung together, and anyone can see their hair graying. Everyone sees change, and change is the variation of properties with respect to time. Without this the world would be completely still.

Most of us still tend to think of time the way Newton did. He believed that time was an absolute, a mathematical existent; that in and of itself, time flows evenly without regard to anything external. However, Einstein's special and general theories of relativity demolished the idea that time is a universal constant. Contrary to what Newton believed, our ordinary clocks do not measure something that's independent of the universe. In fact, our clocks do not measure time at all. They only count the number of clicks in a

mechanical device.

The gap between the scientific understanding of time and our everyday understanding has greatly widened with advancements in the field of quantum mechanics. One theory suggests that time may not even exist at a fundamental level. Instead, it arises at higher levels, similar to how a table feels solid even though it is a swarm of particles composed mostly of empty space. Solidity is a collective or emergent property of the particles. Time too then could be an emergent property of the most basic ingredients of our reality.

The unconscious mind provides a unique perspective on events in the past, present, and even the future. It can obtain a particular pattern of information regardless of where it exists in time. However, this does not mean the following day's lottery numbers are readily obtainable. Mileage will vary depending upon the type of remote viewing project. Predictive information seems to be a much more difficult egg to crack than data from the present or the past. There are a number of theories that attempt to quantify this, but the field itself warrants a much greater degree of investigation.

Another typical remote viewing query pertains to the observer effect. Does remote viewing an object influence it in any way? As mentioned previously, remote viewers are not tangibly moving their mind in 3-dimensional space. Viewers are only accessing the pattern of information associated with the target, as it exists in a universal database. At this stage, there is only empirical evidence regarding the effects of observation on the data, but it does appear to be a relatively passive activity. The Matrix is essentially a multitude of patterns, a singular dimension.

CHAPTER 03

Stage 1 - Stage 3 of the Site

"My brain is only a receiver. In the Universe, there is a core from which we obtain knowledge, strength, and inspiration. I have not penetrated into the secrets of this core, but I know that it exists."

- Nikola Tesla

Target Reference Number

A target reference number, or TRN for short, is the central construct used to set up a remote viewing task. These consist of two, four-digit random numbers that are assigned with a target. The reason remote viewers use these numbers is to keep their thinking minds blind to whatever target they're presented. A future section will cover the intricacies of creating target reference material and setting up TRNs, but beginning remote viewers can start practicing right away. The unconscious mind has no difficulty following reference numbers, created by other viewers, back to the associated reference material.

Target reference numbers are written inside of closed brackets, which indicate to the unconscious that the viewer does not intend to use the numbers as a prompt. This will make a bit more sense later on, but it is important to remember that if an individual is not starting a new remote viewing session then the TRN should be written inside of closed brackets. The brackets indicate that the TRN is not "live." When the viewer writes out the TRN and omits the brackets it is considered live, and prompts the unconscious mind for associated information.

To start a remote viewing session, blank white bond paper and a pen are all that is required. However, pre-printed templates are often used until a beginning student memorizes each step of the structure. Templates aid the student by delivering the stages sequentially without the need to constantly re-check position. In this way, the templates act as training wheels. Once the viewer feels confident running a full session they should switch to using blank bond paper. Additionally, prior to starting a new remote viewing session, the viewer's work area should be cleared of any distracting objects.

In the top-center of page 1 of the templates there is an open space to write out the TRN that the viewer intends to run. This space is provided so that the viewer doesn't need to look at a separate screen or piece of paper to start the session. The TRN is also written inside of closed brackets since the viewer does not wish to prompt the signal-line for information just yet.

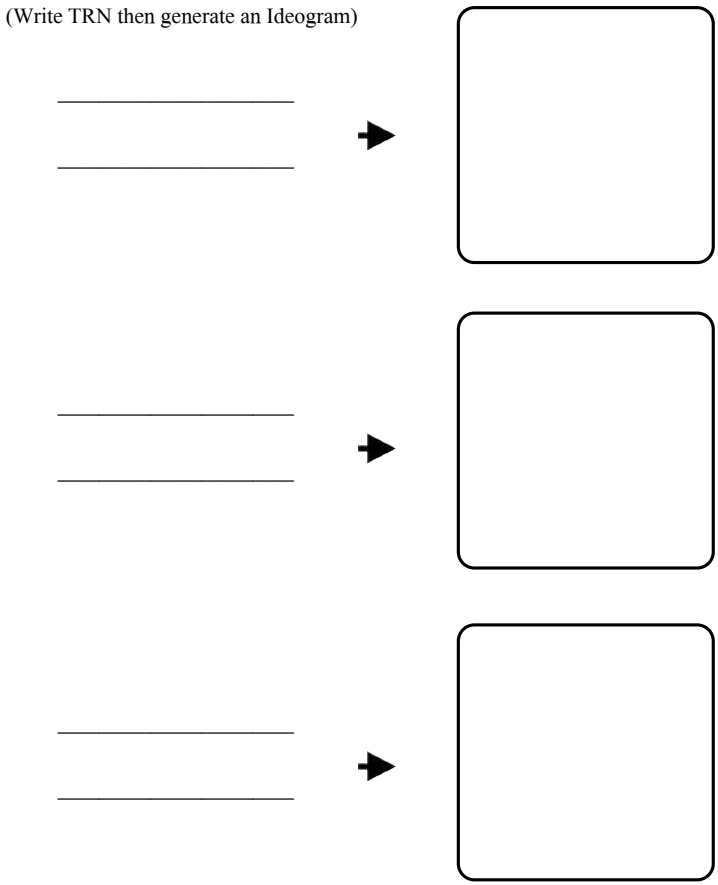
Next to this, there are a few lines where the viewer should write out the

[_____ / _____] pg ____

Name: _____
Date: _____
Time: _____

S1 [SITE]

(Write TRN then generate an Ideogram)



Illus. 01 - Template Page 1: Stage 1 of the Site

current page number, their name, and the current date and time. The start time of a remote viewing session often plays a vital role during analysis. For example, if a viewer were attempting to determine if someone were presently alive, then knowing the session start time would be rather important.

It's a particularly good habit for new viewers to start each new session by filling in these fields. To keep the session organized, it's also important to write in each page number in the top-right corner for all subsequent pages since projects can easily exceed 100 pages in length.

Stage 1

Stage 1, abbreviated as S1, is the first step in remote viewing session. The purpose of this step is to create a connection with the signal-line via a burst transmission known as an ideogram.

It's beneficial to understand that each remote viewing stage is written as a prefix. It must be Stage 1 of something. At the start of the remote viewing session the viewer begins with, "Stage 1 of the Site," which is abbreviated as S1[Site].

In the 1930s, Rene Warcollier noticed something strange when test groups were accurately relaying information during his out-bounder experiments. Published in his book *Mind to Mind*, Warcollier describes that the viewing parties would first produce a small squiggle, which he called an ideogram. This practice was later adopted by the pioneers who developed the original remote viewing technique.

On the first page of the template, notice that there are two lines adjacent to an empty box. These lines are the location where the viewer should write out the TRN, and subsequently produce an ideogram. This process is repeated three times to establish a secure connection with the associated information pattern. To perform Stage 1, the viewer must first have a prompt. In this case, at the beginning of the remote viewing session, the prompt used is the target reference number. To initiate the session the viewer should write out the TRN on the lines provided, and then

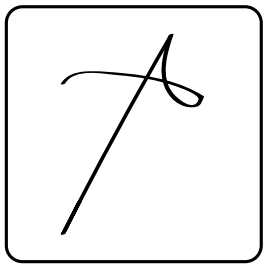
[1234 / 5678] pg 1

Name: John Doe
Date: 3 / 26 / 2015
Time: 3:56 PM

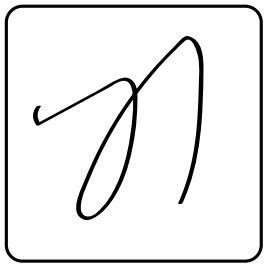
S1 [SITE]

(Write TRN then generate an Ideogram)

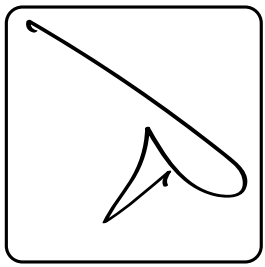
1234
5678 →



1234
5678 →



1234
5678 →



Illus. 02 - Completed S1[Site]

immediately produce a spontaneous line-squiggle in the box next to it. The ideogram is not a drawing. It is also not a sketch. It is known as a kinesthetic, gestural movement. This is the body's physical reaction to the target. No thinking is allowed during this stage. Each ideogram must be produced spontaneously.

The speed a viewer produces the ideogram is also particularly important. An apt analogy is the shutter speed on a camera. If it is too fast then part of the image may be cropped prematurely. If it is too slow then the image will result in an over-exposure, and the details will be lost. The production speed of an ideogram should be between 0.5 and 1.5 seconds in length.

Stage 2

Following Stage 1 of the Site, the viewer next moves on to the second page, which is called Stage 2 of the Site, abbreviated as S2[Site]. After writing the page heading and page number, the viewer should start in the top-left column under textures.

The viewer's goal during Stage 2 is to write spontaneous descriptor words for textures, colors, smells, tastes, temperatures, sounds, and dimensions. It's important that the viewer proceeds through each category in the correct order. This process systematically brings the viewer into closer contact with the associated target patterns.

While it may seem odd, Stage 2 produces descriptive data that's not directly relevant to the viewer. In fact, S2 data is thrown out during analysis. The purpose of Stage 2 is to construct a lattice for the unconscious mind. This allows it to retrieve high-level percepts later on in the remote viewing session.

In this stage, new viewers typically use a word descriptor list to help them move through the categories. This preset list of words is an invaluable tool, and should be memorized soon as possible. The list itself was assembled by observing RV students from around the world describe each category. A strict adherence to the descriptor list is recommended since it was designed to filter out imagination and analytic overlay.

S2 [SITE] pg _____

Textures: AOLs

Sounds: AOLs

Colors:

Dimensions (4 required, including motion and density descriptors):

Smells:

Tastes:

Temperatures:

Aesthetic Impact (How would the site make you feel if you were physically there?):

Illus. 03 - Template Page 2: Stage 2 of the Site

Word Descriptor List

Download a printable PDF: *www.thestateofreality.com/resources*

Textures:

airy, bristly, bumpy, coarse, dimpled, edged, feathery, filmy, fluffy, fuzzy, gaseous, glassy, grainy, greasy, gritty, hairy, hard, leathery, lumpy, matte, metallic, moist, mushy, oily, powdery, prickly, resilient, rough, rubbery, sandy, semi-hard, semi-soft, sharp, silky, slick, slippery, smooth, soft, spongy, velvety, wet, wooden

Colors:

amber, beige, black, blue, bright, bronze, brown, dark, dim, faded, fluorescent, golden, green, gray, light, luminescent, mottled, orange, pale, patterned, pink, purple, red, reflective, shadowed, shiny, silver, speckled, tan, transparent, turquoise, white, yellow

Smells:

acrid, aromatic, chemical, earthy, fragrant, fresh, moist, moldy, musty, pungent, stale, sweet

Tastes:

bitter, bland, chalky, chemical, fresh, metallic, rancid, salty, sour, stony, sweet, tart, wooden

Temperatures:

ambient, arid, body, cold, cool, frigid, hot, humid, room, warm

Sounds:

banging, booming, buzzing, chirping, chugging, clanging, clanking, clicking, crackling, distant, dripping, echoes, grinding, gurgling, high-pitched, hissing, humming, jingling, loud, mechanical, metallic, muffled, noisy, quiet, rattling, rhythmic, ringing, roaring, rumbling, rushing, rustling, scraping, splashing, squeaking, tapping, thrumming, thumping, tinkling, voices, whirring, whooshing

Dimensions, Motions, & Densities:

above, across, angular, around, back and forth, below, big, circling, circular, close, curved, curving, cylindrical, deep, dense, diagonal, down, empty, enclosed, far, fast, flat, heavy, high, hollow, horizontal, huge, in, inside, light, long, looping, low, medium, moving, narrow, near, oblong, off, on, open, out, outside, oval, over, peaked, pointed, rectangular, round, scattered, shallow, slow, small, spinning, spiraling, square, squat, straight, tall, thick, tiny, tubular, under, up, vast, vertical, wavy, wide

Aesthetic Impact:

afraid, alert, amazed, anxious, awed, bored, cheerful, confused, content, curious, depressed, disoriented, dizzy, dreamy, excited, familiar, fearful, friendly, frightened, frustrated, happy, impressed, intimidated, intrigued, joyful, lonely, lost, nervous, observant, overwhelmed, peaceful, pleasant, pleased, reflective, relaxed, respectful, reverent, sad, shocked, surprised, tense, thoughtful, tired, unfamiliar

Running Stage 2

There are a few key strategies that the viewer should employ while performing Stage 2. The first is consistent pacing. A pause greater than three seconds between spontaneous percepts should act as a warning, and prompt the viewer to move into the next category. If the break is greater than four seconds, the viewer's imagination is likely to take over; something best avoided during a remote viewing session.

The method of writing descriptors onto the page is also important. As the viewer traverses down the categories, the tip of their pen should physically touch the paper while waiting for each new percept. This connection acts as a prompt for the next word. Hovering the pen above the page is similar to starting a 100-meter sprint with each hand on a hip instead of lowering into a ready pose.

There's a simple technique to keep a metronomic pacing during Stage 2. When 2-3 seconds pass without a descriptor arriving spontaneously the viewer may draw a dash, which indicates to their unconscious that it's time to move into the next category.

The dimension category is the most important section in Stage 2 since the words are used to create analytic drawings later on in the session. At least four dimension, density, or motion descriptors must be written under this category before moving on.

At the end of the Stage 2 the viewer should write down a single word to describe how they would feel if they were physically present at the target site. This is known as an aesthetic impact or AI. The viewer should briefly interrogate their emotional state so that it may be written down and discarded. Personal emotions must be discharged from the session, or they can overlay and distort data obtained off the signal-line. The syntax used to write this out looks like this: AI – concerned.

S2 [SITE] pg 2

Textures:	AOLs	Sounds:	AOLs
wet		booming	
rough		gurgling	
bumpy		hissing	
feathery	AOL - bird	loud	
oily		whirring	
Colors:		**Dimensions (4 required, including motion and density descriptors):**	
amber		across	
dim		back and forth	
golden		moving	
mottled		fast	AOL - airplane
reflective		scattered	
Smells:		shallow	
chemical		thick	
fragrant		tublar	
musty		spinning	
Tastes:			
bland			
metallic	AOL - iron filings		
rancid			
Temperatures:		**Aesthetic Impact (How would the site make you feel if you were physically there?):**	
ambient		AI - pleased	
body			
warm			

Illus. 04 - Completed S2[Site] Template

Analytic Overlay

During a remote viewing session the conscious awareness often attempts to try and make sense of the descriptor words that are spontaneously being delivered by the unconscious. If something is airy, rubbery, and floating well it must be a balloon! This is known as analytic overlay. The mind is attempting to bring closure to the information that is being written down. Deduction is a process of the thinking mind, and if the viewer lets this interjection go unresolved then it will start to drive the data, devaluing the session results.

Analytic overlay also applies to flashes of clear mental pictures. During a session, these are simply not a reliable source of information, and must be discarded. Alternatively, fleeting blurry images tend to represent the target, but Stage 2 is not the place to engage them. Thinking is not allowed during a remote viewing session. Running analysis and hypotheses must be abandoned until after the session work is completed.

The primary method that viewers use to discharge analytic overlay is to declare them on the page, and then briefly break away from the signal-line. The syntax used is as follows: AOL – beach. After writing out an analytic overlay the viewer should then drop their pen for 1-2 seconds, symbolically gesturing and reinforcing the abandonment of the idea. The AOL syntax would be read aloud as, "AOL break beach." The hyphen acts as a break with the signal-line, which is necessary before discharging the following written AOL.

Beginning viewers often experience persistent AOLs that won't go away. A helpful technique for managing these is to pull out a separate, blank sheet of paper, label the top with AOL – Sketch, and then proceed to draw the AOL until blue in the face. The imagination tends to run out of steam rather quickly, and the goal is to tire it out before returning to where the session left off.

When the AOL – Sketch is completed the viewer should also flip the page over as an added gesture to the unconscious that the sketch should be discarded. Standard pages should be kept facing upwards on the table.

S3 [SITE] pg 3

(15 seconds maximum, archetypes only!)

AOLs

Label Key Site Aspects as [X], [A], [B] etc.

Illus. 05 - S3[Site] Archetypes

It's also helpful to declare any physical inclemencies during or before the start of a remote viewing session. When the origin of a mental interruption stems from a physical irritation, it is declared as such: PI – sneezing. The pen is then dropped afterward for a few moments, similar to an AOL.

Stage 3 Freehand Sketch

Stage 3 follows next on the third page of the templates. There are two different types of Stage 3. The first is known as the Stage 3 freehand sketch, written as S3[Site]. The Stage 3 freehand sketch is the single most important page in the entire remote viewing session. If the viewer does not complete this stage correctly the session should be abandoned, and started again from the beginning. All of the work following the freehand sketch is based on this single page.

The freehand sketch is the body's kinesthetic rendition of the archetypes present at the target site. This sketch is not a Picasso. It is also not a scribble, or an ideogram. The viewer scans the page for shapes by hovering the tip of their pen just above the page surface, and then commits to sketching spontaneous archetypes. This process is repeated until the viewer intuitively feels that there are no shapes remaining.

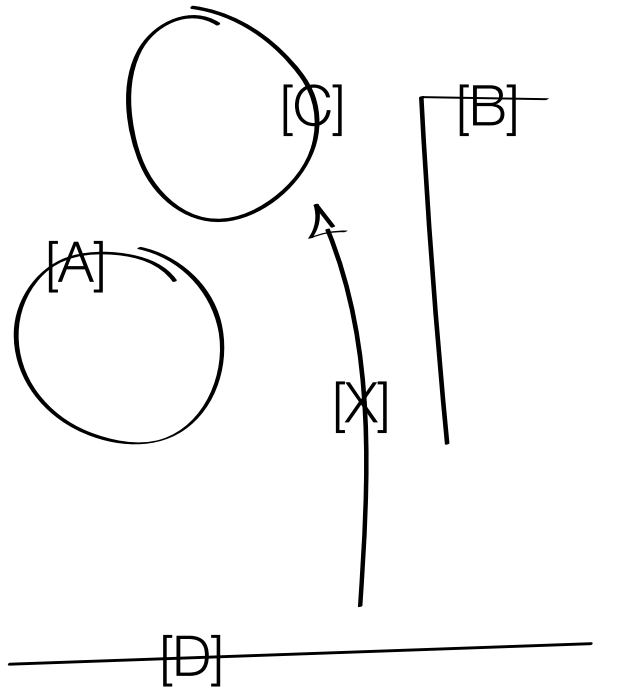
It's useful to imagine that there is a tiny brain in the tip of the fingers, and that this brain is the one finding the patterns on the page. The viewer may also notice that their arm and hand start to repeat certain gestural movements, shadowing them above the surface of the page. This is a signal to the viewer that they should lower their pen and commit to the shape.

The freehand sketch should take no longer than 10-15 seconds to complete. The imagination is waiting right around the corner, and it's imperative to keep it at bay. The viewer should trust their intuition here, and let their arm find the shapes on the page.

The strategy that the unconscious has decided for the session begins take shape with the freehand sketch. There are usually anywhere between 3 to 7 archetypes generated. Occasionally, only 1 or 2 archetypes come through for less complex targets. The unconscious will only produce the precise

S3 [SITE] pg 3

(15 seconds maximum, archetypes only!)



AOLs

Label Key Site Aspects as [X], [A], [B] etc.

Illus. 06 - S3[Site] Archetypes + Labels

number of archetypes that are required to solve the problem.

After sketching the archetypes the viewer must then designate them in order of significance. This is done with labels that specify each line form as a key site aspect. These are later used as reference points for the remainder of the remote viewing session. The first label is aspect X, and is written out on the page like this: [X]. The closed brackets are shorthand for the word "aspect." Simply writing [X] would be read aloud as aspect X.

The aspect X label indicates that it is the most important archetype at the target site. The viewer's body knows instinctively where this archetype label belongs. The job of the viewer is to allow the kinesthetic process to take place. The viewer should rely on their intuition for this step.

Next, the remaining archetypes should then be labeled in order of descending importance from [A], [B], [C], [D], etc. Every archetype on the freehand sketch must be labeled. The placement of these labels is critical. The labels should overlap a part of the archetype's line-form on the page.

As an example, if the remote viewing target were President John F. Kennedy's assassination, then the session would describe the event itself. In the freehand sketch there would need to be a number of archetypes that represented what occurred at the site. A circle representing JFK, a structural archetype for the vehicle he was riding in, and a motion line illustrating the bullet or bullets used in the event. It's even possible additional lifeforms might show up representing the conspirators. This is a rather complex scenario, which would be reflected in the number of key site aspects generated during the Stage 3.

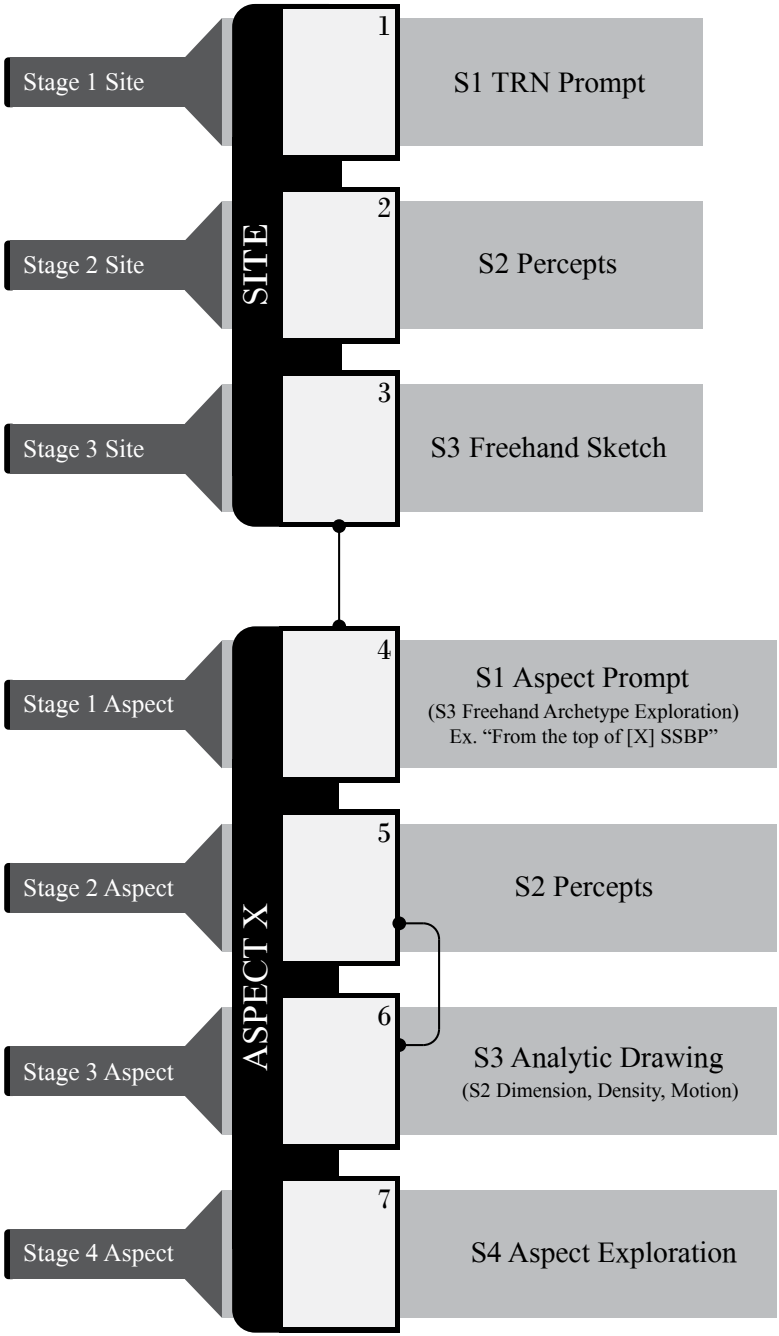
So what is the most important archetype? Where does the aspect X label belong? The viewer's body can intuit the most important archetype without any analysis. In this example, one might expect aspect X to be the circular archetype that represents JFK, but they would be wrong. That archetype simply provides context. The death event itself is the target; the assassination, which would be indicated by the motion line.

CHAPTER 04

Aspect Explorations & the Site Template

"There are those who look at things the way they are, and ask why…
I dream of things that never were, and ask why not?"

- Robert Kennedy



Illus. 07 - Session Flowchart: S1[SITE] - S4[X]

The viewer's next objective is to explore each of the key site aspect archetypes. This session structure is one of the main changes that separates LRV from many of the other remote viewing methods. Alternative techniques typically move the viewer directly into Stage 4 of the site. This has been abandoned, and replaced with a format that allows the viewer to glean a greater degree of high-level data.

Stage 4 is the venue where high-level ideas are finally allowed. However, these percepts quickly saturate, and the viewer's imagination inevitably takes over if they stay in the stage for too long. Instead of spending an extended period in a single Stage 4 of the site, the revised structure separates this stage into multiple, shorter explorations. This avoids the saturation issue, and improves the overall quality and quantity of S4 percepts.

S1 of Aspect X

On page 4 of the templates the viewer returns to Stage 1, and uses an altered prompt to produce a new set of ideograms. Rather than using the TRN as a prompt, like in S1[Site], the viewer instead writes out and sub-vocalizes the following, *"From the top of [X] something should be perceivable."* The viewer may abbreviate the end portion of the written prompt with SSBP.

This Stage 1 prompt instructs the viewer's unconscious mind to align and perceive from the top of key site aspect X generated in the preceding Stage 3 freehand sketch. The word "perceive" is important here because the viewer's goal is to acquire a full range of percepts for the upcoming Stage 2 and Stage 4. If the viewer replaced this word in the prompt with "visible" then the focus would be significantly different; focusing primarily on textures, colors, and dimensions.

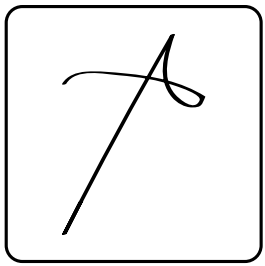
To perceive is to become aware of, to know, or to identify by means of the senses. To be visible is that which can be seen; perceptible to the eye. Smells, tastes, temperatures, and sounds fall outside the defining qualities of visibility.

S1 [X] pg 4

(Write and sub-vocalize the prompt then generate an Ideogram)

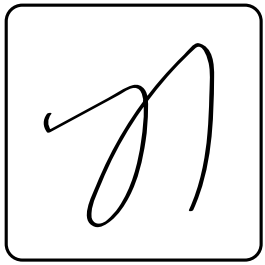
From the Top of Aspect [ ] Something Should Be Percievable

From the top of [X] SSBP



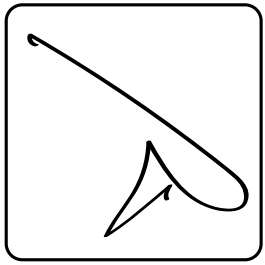
From the Top of Aspect [ ] Something Should Be Percievable

From the top of [X] SSBP



From the Top of Aspect [ ] Something Should Be Percievable

From the top of [X] SSBP



Illus. 08 - Completed S1[X]

After writing out the prompt and generating the ideogram three times, the viewer should then move on to Stage 2 of the aspect exploration.

S2 of Aspect X

Stage 2 of aspect X is completed exactly the same way as the Stage 2 of the Site. Additionally, it is paramount that the viewer writes out at least four words under the dimensions category. These descriptors are used to construct the following Stage 3 analytic drawing.

S3 of Aspect X

There are two types of Stage 3 in a remote viewing session. The first is known as the freehand sketch, and it is used during the S3[Site] exploration. The second type is called an analytic drawing, and it is used to construct the Stage 3 of a key site aspect. The freehand sketch relies solely on a kinesthetic approach to acquire archetype shapes, whereas the analytic drawing is pieced together by the preceding Stage 2 dimension percepts.

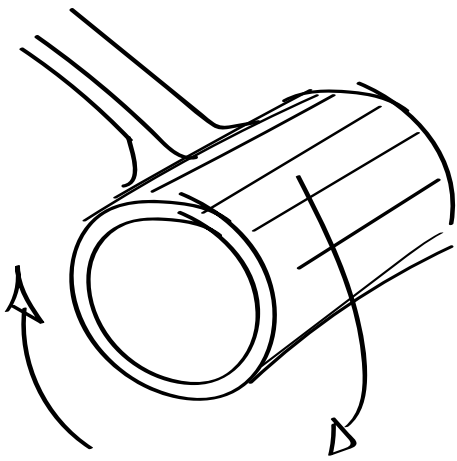
The viewer's goal during the Stage 3 of a key site aspect is to render out each dimension word in line-form. It can be helpful to view the drawing as an outline of the explored aspect. This should not look like a Picasso, or a photorealistic sketch. The drawing should be simple, and viewed as a diagrammatic representation of the key site aspect. This is an analytic and intuitive process, not a creative one.

Additionally, the viewer may partially rely on their kinesthetic connection during this stage. It can be useful for beginners to imagine that there is a tiny brain in their fingertips deciding how each descriptor should be represented on the page. It's also not uncommon for viewers to sweep their hand over the page, and attempt to "feel" the correct placement of a particular dimension word.

A common pitfall encountered by new viewers is to second guess the placement of Stage 2 percepts on the page. This is best avoided since it often invites the imagination into the process. To avoid this, the viewer should commit to the first idea that comes to mind. Spontaneity is a central

S3 [X] pg 1

(Analytic Drawing, render out every dimension word.)



AOLs

AOL - Vacuum Cleaner

Now add any spontaneous archetypes directly into your drawing.

Illus. 09 - Complete S3[X]

avenue for acquiring information from the unconscious.

Viewers may also find it helpful to sketch two or three descriptors at once. Often the S2 dimension percepts relate to similar parts of the analytic drawing, and are connected in some manner. It's rare for all of the percepts to be unattached or unconnected. However, it is ultimately up to the viewer to intuit how each word should be rendered on the page.

Any AOLs that arise in the viewer's mind should be declared using the standard syntax at the bottom of the page.

Stage 4 of Aspect X

Stage 4 is the final step that the viewer takes to explore an aspect labeled on the freehand sketch. Up to this point, the previous work in the session acts as scaffolding for Stage 4. Once this point is reached, the viewer will have had enough time-on-target to pull through high-level percepts off the signal-line.

The page heading and page number continues to follow the preceding format, but a new set of columns are used and written out at the top of the page. These columns are abbreviated as: S, D, AI, EI, T, I, AOL, and AOL/s, which stand for the following:

S - *Sensory*: The sensory column includes all textures, colors, smells, tastes, temperatures, and sounds.

D - *Dimension*: This column contains all dimensional descriptors, including densities and motions.

AI - *Aesthetic Impact*: The AI column is an avenue for the viewer to discharge any personal feelings or emotions about the target. If left unchecked these aesthetic impacts might overlay, and possibly distort the data. Each AI should follow the same syntax as described in Stage 2.

EI - *Emotional Impact*: The EI column should be used for writing down emotions that are present at the target site.

T - *Tangible*: The T column is used for tangible percepts. A tangible is something that has a physical existence, and the descriptive word is usually a noun, such as table, building, or tree.

I - *Intangible*: The I column is used for intangible percepts. Intangibles are commonly adjectives, and are often used to further describe the percepts located in the T column. Intangibles do not have a physical existence. They are simply ideas, such as sitting, wealth, or thinking.

AOL - *Analytic Overlay*: The AOL column is used to discharge all analytic thinking and creative imagination that may arise from the data written during Stage 4. It should follow the same syntax as described in the previous stages.

AOL/s - *Analytic Overlay/signal*: The AOL/s column is used when the viewer intuits that the spontaneous descriptive word is an analogy. This typically occurs when the viewer does not have a word to match the pattern of information being delivered by the unconscious mind. For example, the inner workings of a nuclear reactor might remind the viewer of a blender. This information is still important to write down, and would be enclosed in single quotation marks to indicate that it is like a 'blender.'

Traversing Stage 4 Columns

To begin, new remote viewers should primarily stay within the first four columns on the left side of the page. These include the sensory, dimension, AI, and EI columns. Beginning viewers should also be sure to make use of the AOL column. Staying on top of AOLs is especially important during Stage 4. If the viewer's imagination isn't kept on a short leash then it will quickly take over and start driving the session results.

To begin Stage 4, the viewer places their pen at the top of the sensory column, and begins to write out descriptors in a descending order as they arise spontaneously. This is similar to Stage 2, but it's imperative that the viewer omits using the word descriptor list. Spontaneity is the key for the informational delivery method to work via the signal-line from the unconscious.

S4 [ ] pg _____

Sesnory	Dimensions	Aesthetics	Emotions	Tangibles	Intangibles	Overlay	Analogy
S	D	AI (yours)	EI (thiers)	T	I	AOL	AOL/S

(data past this line is not trustworthy)

Illus. 10 - Stage 4 of Aspect Template

It should be noted that the pacing of Stage 4 is a bit slower than Stage 2. The rhythm should still be metronomic in nature, but the viewer may give themselves 3-4 seconds for each descriptor before a pause signals that they should move on into another category. High-level percepts tend to take slightly longer to arrive in the conscious mind. Emotional impacts, the emotions present at the site, also sometimes take up to six seconds for the viewer to perceive.

A good habit to form is to physically touch the tip of the pen, to the page under the column, while waiting for descriptors to arise in the conscious mind. This is a symbolic ready position, similar to a runners pose on the starting line. This method also leaves small dots on the page indicating the columns investigated by the viewer, which can be useful for constructive feedback later on.

The flow of Stage 4 is down and across. An extended pause during Stage 4 indicates that the viewer should move over to a new column. This is done by moving horizontally across the page to the right or left. After the sensory column, the viewer would move on to dimensions, then AIs and EIs. It's important that the viewer does not start each new category at the top of the page. This would negatively impact the results by prolonging the time spent in Stage 4. Also, if an AOL arises during Stage 4 the viewer should immediately declare it by moving horizontally across the page to the AOL column.

The two-thirds mark on the page indicates the furthest down vertically the viewer should explore. Any data after this point is simply unreliable since the data starts to saturate, and the viewer's imagination will have begun to take over.

S4 [X] pg 7

Sesnory	Dimensions	Aesthetics	Emotions	Tangibles	Intangibles	Overlay	Analogy
S	D	AI (yours)	EI (thiers)	T	I	AOL	AOL/S

soft
wet
oily
white

round
long
cylindrical
spinning
wide
wavy

AI - bored

thing
object

man-made
rolling
covering

tool
bristles

AOL - vacuum

artistic
painting

(data past this line is not trustworthy)

Illus. 11 - Complete S4[X]

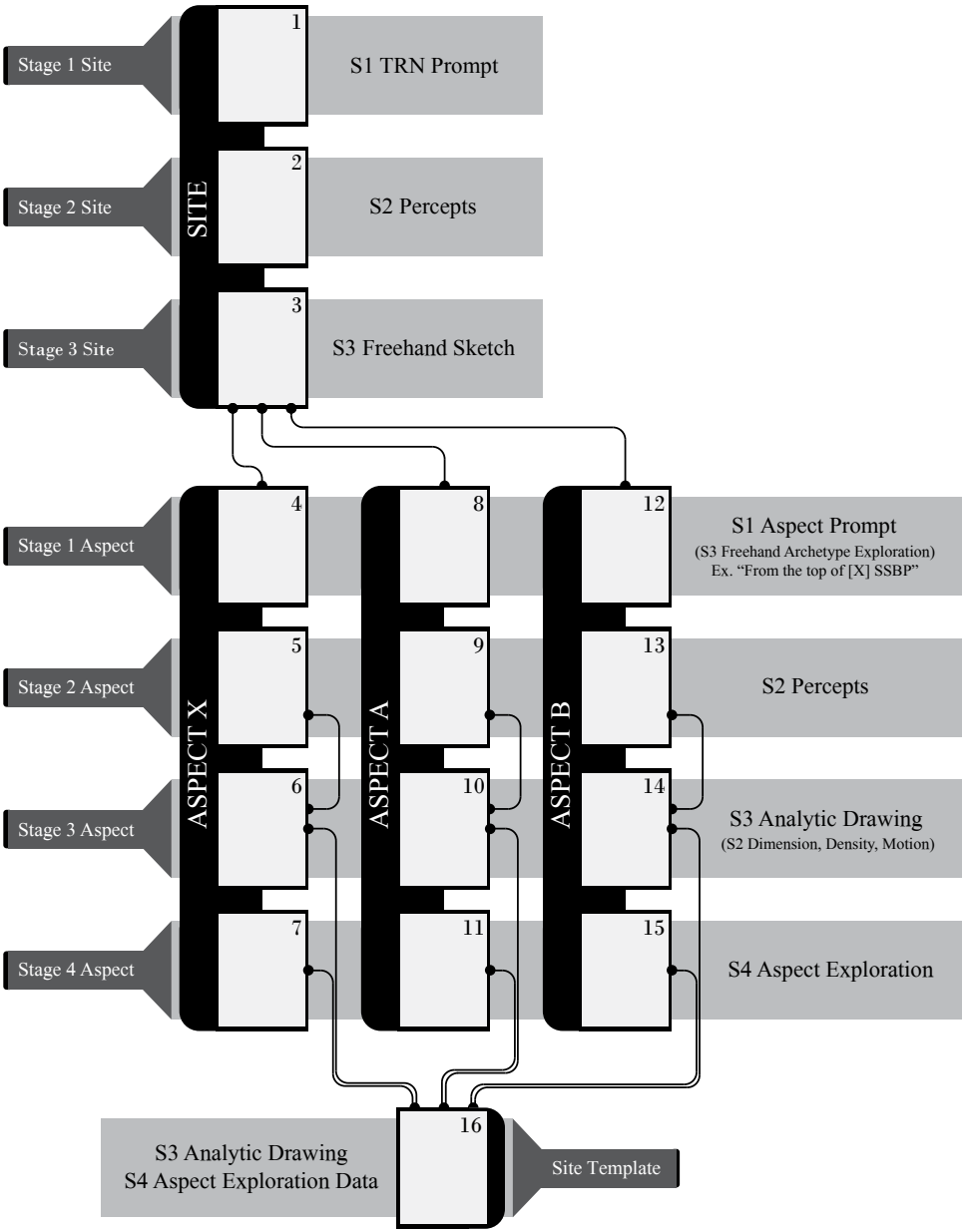
Additional Aspect Explorations & Breaks

A full remote viewing session requires that each aspect label in the freehand sketch be fully explored with Stage 1 through Stage 4. Aspect X, which is considered the most important archetype, is explored first. Next the viewer moves on to aspect A, followed by the remaining aspects labels in alphabetical order. The only differences between each exploration are the page headings and the Stage 1 prompts, which should reflect each aspect label under investigation.

Complex remote viewing problem sets often generate more than 3 archetypes in the freehand sketch, all of which must be explored S1 through S4. While the speed of the viewer may vary based on skill level, it's important to break away from the work after about 45 minutes in session. Exceeding this time limit risks straining the viewer's concentration, which may result in analytic overlay and data distortion. If the viewer generates more than 3 archetypes in the freehand sketch then the session will require a break after aspect B is explored through Stage 4.

Breaks may only be declared after the completion of the S3[Site] freehand sketch. If the viewer needs to break away before the completion of this page then the session must be restarted from the beginning. The acceptable positions to break are either immediately after the freehand sketch, or just following the completion of a Stage 4. However, the Stage 4 of the final key site aspect requires that the viewer finish out the session, and complete the site template.

To declare a break the viewer uses the following syntax: Break – (time). This informs the unconscious to stop unpacking data. To begin again the viewer simply writes "resume" in the top-left corner on the following page. It's recommended that breaks for a single remote viewing session last a maximum of about 10 minutes. However, it does appear that the unconscious mind is capable of resuming a session after an extended length of time. In these instances the viewer may wish to include the target reference number without brackets after writing resume.



Illus. 12 - Full Remote Viewing Session Flowchart

The Site Template

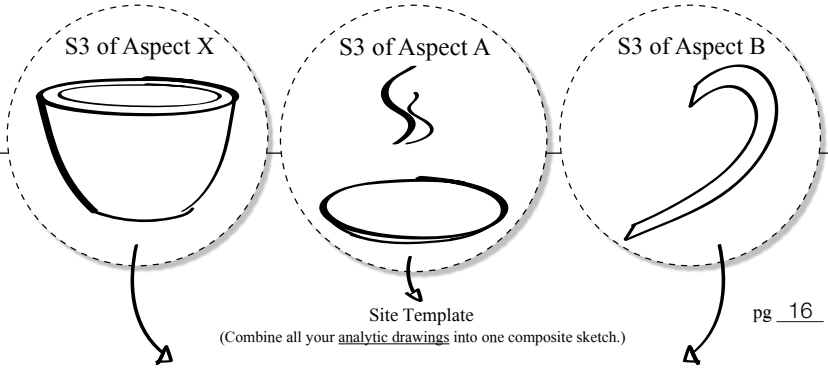
The site template is where the viewer assembles together the S3 analytic drawings, and the high-level S4 percepts. This page is the end of the gauntlet, and the goal for each standard remote viewing session. The viewer can breathe slightly easier here since it's not possible for analytic overlay to affect the data at this point. All that's left is to put the pieces together on a single page in a coherent manner.

To begin, the viewer should first place each Stage 3 analytic drawing side by side on the table. Starting with aspect X, the viewer replicates each drawing on the site template page. The placement of this drawing is something that can be intuited. The viewer's body already knows the accurate placement, and a common technique is to scan the page by hovering the tip of the pen around just above the surface while subvocalizing: "Where does this belong?"

Embellishment is strictly prohibited here. Each analytic drawing must be replicated exactly as it appears on the original Stage 3 page. The only adjustment allowed is the scale of each drawing. Rotating, adding, or omitting diagrammatic elements from a Stage 3 constitutes structural error.

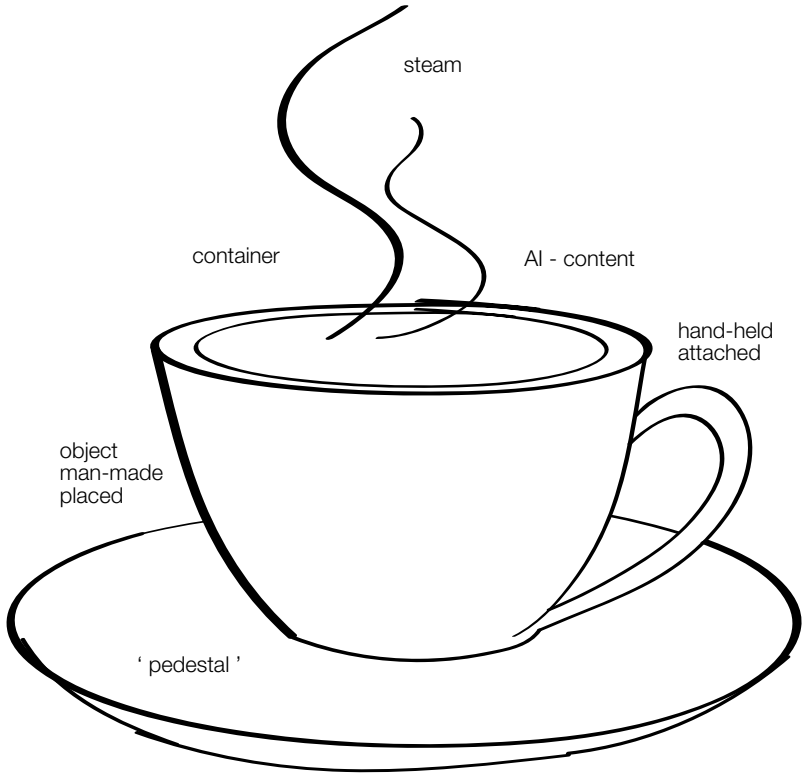
Site template construction is similar to the assembly of a jigsaw puzzle. The unconscious mind is a brilliant problem solver, and often breaks apart aspect drawings in such a way that the viewer would not recognize them individually. This helps keep the imagination at bay, and once the drawings are presented side by side they tend to fit together.

It is important that the viewer look for commonalities between each aspect drawing. These are often representative of the same thing, which is a signal to the conscious mind on how the site template should be constructed. Imagine a coffee mug broken down into its core archetypes. Two circles, a hollow cylinder, and a curve can easily be combined into a symbolic representation of a cup. Figuring out how these sketches should be oriented is the first site template task.



Site Template
(Combine all your analytic drawings into one composite sketch.)

pg 16



End - 4:45 PM

Finally, insert all of the AI, EI, T and I words from each Stage 4 pages into the Site Template.

Illus. 13 - Site Template Construction

Once this has been completed, the viewer should place each Stage 4 page side by side on the table. Starting with the descriptor words in S4[X], the viewer should write out each AI, EI, tangible, and intangible word on the site template. Similar to the drawings, the body also knows where each cluster of information belongs. The viewer may also "feel" out the page before writing down each word. Accurately placing the descriptors often assists later on during analysis.

Each AI and EI descriptor should also include a prefix to indicate who is experiencing the emotion; either the viewer, or something physically present at the site. If this is left out, there would be no easy way to decipher between the types of emotions on the site template page. Tangible and intangible descriptors do not need these prefix labels since they are self-evident.

To complete the remote viewing session, the viewer should write the following at the bottom of the page: END – (time). This notation is particularly helpful during structural review since it allows the viewer to keep track of the session's length. Alternatively, if the viewer intends to continue work on the target at a later date then they can simply write: BREAK – (time).

CHAPTER 05

Setting Up the Target

"The most valuable of all talents is that of never using two words when one will do."

- Thomas Jefferson

Target Reference Numbers

The remote viewing process can be broken down into three main components; setting up the problem, the skill itself, and data analysis. This section will cover the first step, where the viewer determines a target, and sets it up as a remote viewing task.

As stated during the introduction, the central construct that viewers use to assign a remote viewing task is called a target reference number; often referred to as a TRN. These consist of two, four-digit numbers that are associated with a specific target. There is nothing particularly special about these numbers. In fact, they are usually generated randomly, but their key function is to act like a folder heading, which allows the viewer to stay blind to the target. Each viewer's unconscious mind has no difficulty linking the target reference number with its associated target reference material.

When setting up a new task, it's recommend that the viewer use a random number generator to produce a TRN. These are easily found for free on the internet, but an acceptable substitute would be a collection of 10-sided dice, most commonly found in board gaming stores. It's important that the numbers used are not chosen at random by the viewer. Everyone tends to have favorites, and it would be far too easy to accidently choose the same set of TRNs for two different targets.

Each target requires a unique TRN as an identifier for the unconscious mind. If the viewer applies the same TRN to more than a single target then the resulting session will appear as a mixture of both, rendering it completely nonsensical. As a side note, beginners need not worry if other viewers happen to be using identical TRNs for their own targets. Each viewer's unconscious mind is smart enough to limit itself to only the targets they are currently aware of. The use of a random number generator also helps to avoid any overlap issues due to the sheer amount of possibilities available.

The format for a target reference number is as follows: [1234 / 5678]. The syntax itself is a remnant of the original method employed by the US military intelligence unit, which corresponded with latitude and longitude

coordinates. However, the use of Cartesian coordinates as a method of target designation has long since been abandoned for a superior system. The numbers are now only used as a label heading.

Variation on the TRN syntax is acceptable. Some viewers prefer to mix letters in with the numbers, or even use two sets of five-digits for various organizational reasons. However, for the sake of standardization, new viewers may wish to stick with the original format, which consists of two, four-digit numbers.

Target Categories

If patterns of information about everything in the universe are accessible by the human mind, then it's useful to construct a system of basic target categorization. Each remote viewing reference number requires an associated target, and there are two basic category classifications that are used most often.

The first classification is known as the discrete target. Everyone is already well accustomed to this category type. These describe persons, places, things, or events. Each is an individual, or distinct existent. Examples include: The first President of the United States of America (person), the Arc of the Covenant's present location (place), the source of the leak on the International Space Station (thing), or the next terrorist attack in Europe (event).

The second target classification is known as a topical search. This classification is utilized when the viewer does not know what the question is. For example, "The Unabomber," "Atlantis," or "Chupacabra." What are these things? Are they even physical things, or rather stories and fictional ideas? A topical search lets the unconscious mind off the hook to obtain relevant information patterns about each specified unknown.

If future archeologists thousands of years from now were to dig up articles referencing Mickey Mouse, then based on their limited information they might believe that this was once a living and breathing individual. Stories may have been passed down over the centuries that described Mickey's

heroic yet comical deeds. Our hypothetical archeologists might wonder if these were merely flights of fancy or grounded in reality.

A remote viewing topical search allows the unconscious mind to explore all facets of a targeted concept. It's standard for viewers to run six full sessions on the same topical search to ensure that there aren't multiple ideas associated with its corresponding Matrix search term. In the example of Mickey Mouse, the resulting session work might describe children watching a television screen, or a mother reading a book to her child. A topical search allows the unconscious mind to explore each pattern of information linked with the idea.

Symbols may also be used as a topical search term. The session results will transcribe the meaning of the symbol into the viewer's vocabulary. Symbols result in what's known as an idea template as opposed to a site template.

When setting up a topical search target, it should always be enclosed within quotation marks to indicate its classification. However, this is more for the viewer's benefit than the unconscious mind. As an example, it would look something like this: [1234 / 5678] "Sasquatch"

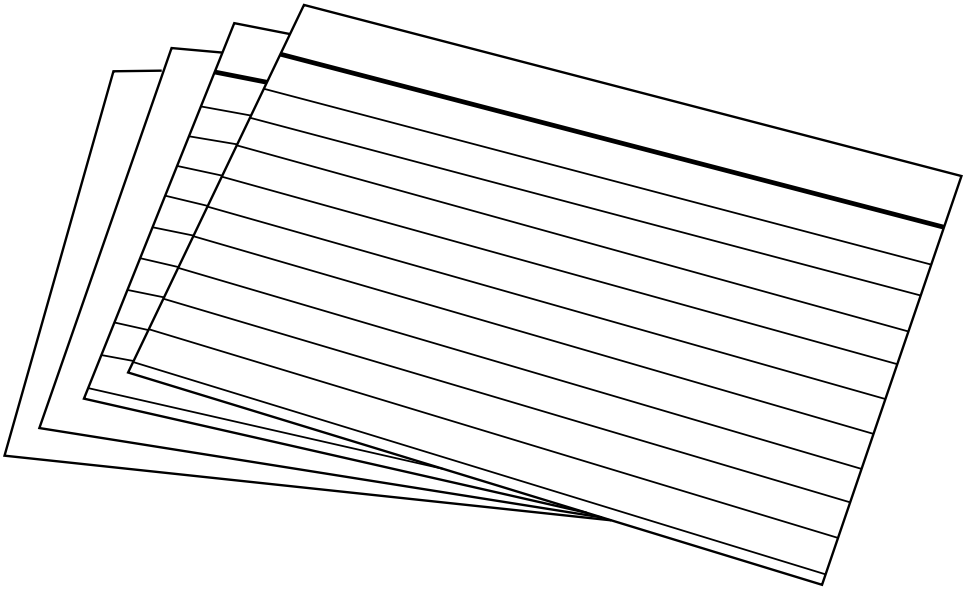
Setting up a Target

The target reference number, and its corresponding associated search term, provide the two necessary ingredients required for setting up a remote viewing task. It's as simple as combining one with the other. If the viewer wishes to use the Statue of Liberty as a target then they would first generate a random TRN, and then write them together on a blank, permanent, physical medium. It would look something like this:

[1234 / 5678] The Statue of Liberty

There are a few simple rules that should be followed to prevent issues from arising with targeting material. First, the target reference number and the target name, known as a cue or a Matrix search term, must be written or printed out on a tangible medium. Temporal surfaces, like dry eraser boards, are not advocated.

3x5 Index Cards



[1234 / 5678] The Statue of Liberty

Illus. 14 - Index Card Target Setup

Second, the use of a permanent marker or pen is recommended. Do not use a pencil. Many viewers use 3x5 index cards to write out the TRN, and the corresponding search term. Alternatively, what works equally well is printing out the TRN and cue on white bond paper.

Finally, to prevent cross contamination between targets, the physical medium that the viewer writes or prints the information on should be blank. For example, if the viewer writes out a TRN and target on the back of a newspaper, then it would also be associated with the hundreds of additional words and pictures located on that same piece of paper. The viewer's unconscious mind will be unable to distinguish the intent behind the association, and simply lump all of the material together, which would result in erratic session data.

Target Reference Material

Viewers often do not know the name of a target, and require an alternative way to guide their unconscious minds to the patterns of information they seek. This alternative is known as target reference material; regularly abbreviated as TRM. Words originating in pop-culture such as "UFO" and "Bigfoot" make for extremely poor avenues of investigation. There are so many conflicting ideas that it would be a mess for the unconscious mind to try and sort them all out. This applies to everyday targets as well. For example, if targeting a bank robber then it's unlikely that anyone knows the person's name. Similarly, even if the viewer knows the name of something, like a medical diagnosis, there is still a chance of it being inaccurate.

While target reference material comes in many forms, the most common method is a photograph. A photograph is extremely valuable as remote viewing targeting material because it removes ambiguity about what the viewer is asking the unconscious to describe.

Photographs also make excellent training targets for beginning remote viewing students. The vast majority of RV work is completed blind, which means the viewer does not know what the target is in advance. Concepts employed by modern, social learning theory describe how both immediate and visual feedback creates an environment for students to excel. The

revelation of the photo target, after a practice session, allows the student to quickly identify the accuracy of their work.

There are a few considerations to note when employing photographic target reference material. First, it should be understood that the piece of paper the photo is printed on is not the remote viewing target. If this were the case, then the remote viewing session would simply describe a colorful, flat surface. Instead, the photograph itself acts as a signpost. The unconscious mind has the ability to use this avenue to accurately relay data about the site in the photograph. This is not limited to only the physical description of objects either, but also a depiction of the activity within the site's vicinity.

If a specific target has not been labeled on the photographic reference material, then the border and angle at which the picture was taken will act as a boundary. While it is not uncommon for viewers to retrieve information about elements existing outside the edge of a photo, this data is always contextual in nature, and it is never the primary aspect.

For example, if a viewer is working with a photograph of a mountain river then it is quite possible that information about the entire body of water might show up in the RV session. The viewer may describe the source as a glacier, and its outlet in a delta. However, it should be noted that the glacier and the delta, which aren't present in the photo, are not the target. They are contextual data.

Additionally, the unconscious mind is not constrained by the ordinary human senses. A photograph will link the unconscious mind to every pattern associated at the site. Radiation levels, underground facilities, or even an invisible man would not escape scrutiny. Remote viewing truly unlocks a reality where secrets do not exist.

[1234 / 5678]

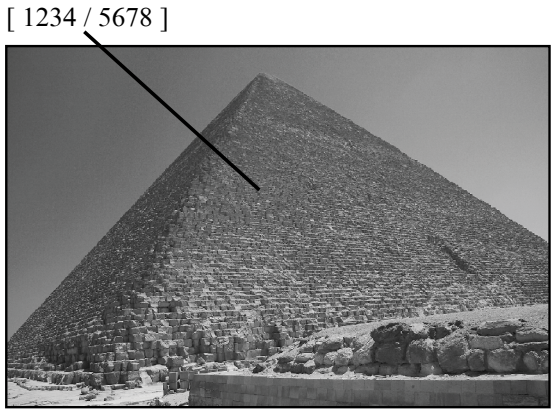
Illus. 15 - Photograph

In this example, a TRN is written or printed at the top of the page. This lets the unconscious know that the entire site displayed in the photo is the target since nothing is directly specified.

[1234 / 5678] Great Pyramid of Giza

Illus. 16 - Cue + Photograph

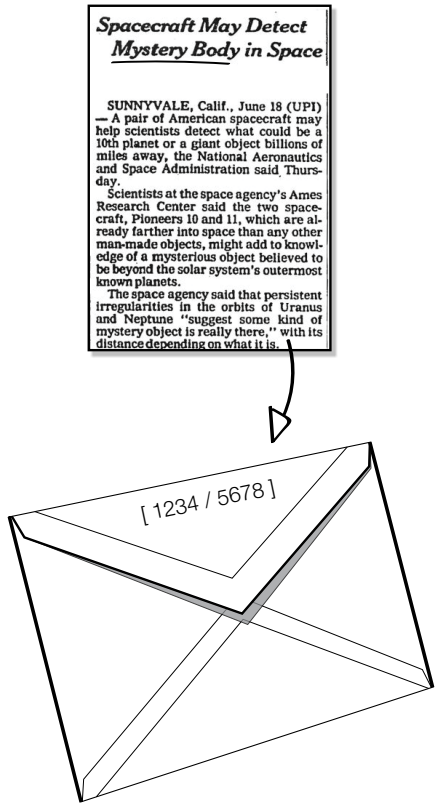
If the viewer is able to name the target in the photograph then they may opt to use this method. This can be useful when the target search term or cue is slightly ambiguous. For example, if the viewer has two friends with the same name, then the use of a photograph would assist in delineating between each person.



Illus. 17 - Line + Photograph

Viewers often do not know the name of the target they wish to specify in a photograph. This is especially true when dealing with anomalies. In these instances the most direct way to specify the target is to draw a straight line from the object in the photo to the target reference number.

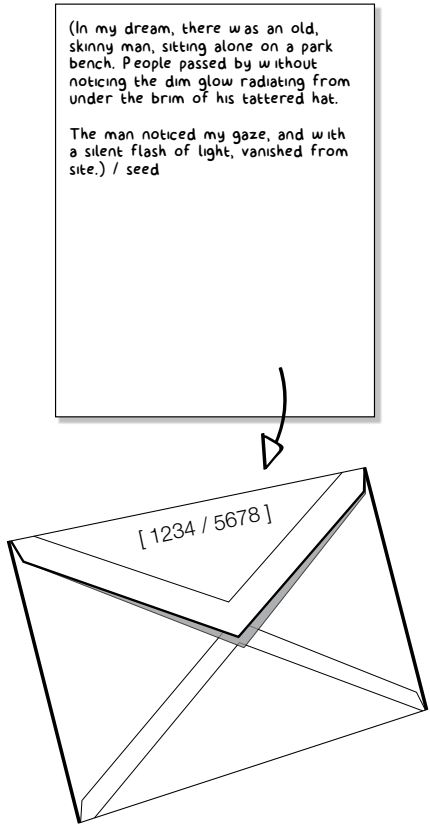
Circling elements in the photo is discouraged since everything inside the circle would be considered the target including everything in the background.


Spacecraft May Detect
Mystery Body in Space
SUNNYVALE, Calif., June 18 (UPI) — A pair of American spacecraft may help scientists detect what could be a 10th planet or a giant object billions of miles away, the National Aeronautics and Space Administration said Thursday.
Scientists at the space agency's Ames Research Center said the two spacecraft, Pioneers 10 and 11, which are already farther into space than any other man-made objects, might add to knowledge of a mysterious object believed to be beyond the solar system's outermost known planets.
The space agency said that persistent irregularities in the orbits of Uranus and Neptune "suggest some kind of mystery object is really there," with its distance depending on what it is.
[1234 / 5678]

Illus. 18 - Underline + Envelope

This method of target reference material is useful when a photograph is unavailable, or the target itself is simply intangible. News articles and descriptive passages in texts are a few examples of potential targeting material.

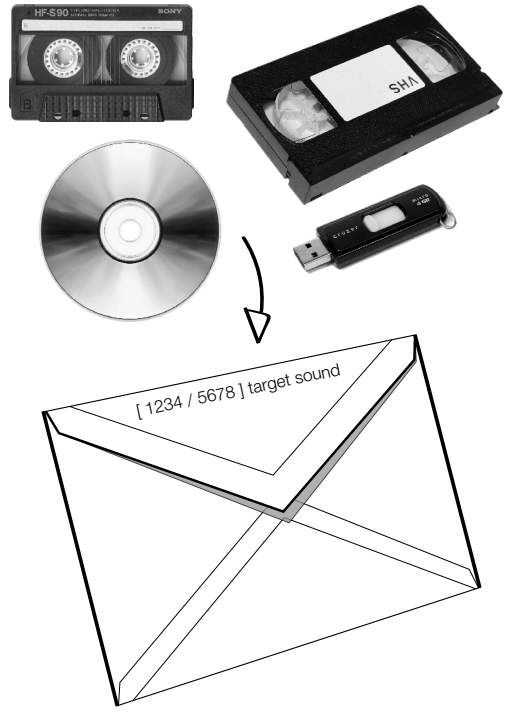
To set this up properly the viewer should first print out the text on a blank sheet of paper. A newspaper clipping will also suffice as long as the viewer draws a large X symbol on its back side. Next, the viewer should underline, with a pen or permanent marker, the text that they wish to explore. Finally, the reference material is placed inside of a blank envelope, and the TRN should be written on the outside.


(In my dream, there was an old, skinny man, sitting alone on a park bench. People passed by without noticing the dim glow radiating from under the brim of his tattered hat.
The man noticed my gaze, and with a silent flash of light, vanished from site.) / seed
[1234 / 5678]

Illus. 19 - Descriptive Paragraph + Envelope

In some cases the viewer may wish to target memories of past places, events, or people with which there is no photographic material available. To adequately point their unconscious mind to the target the viewer should start by writing out a brief, descriptive paragraph, and then place closed brackets around each end.

Adding a qualifier to the end of the paragraph such as "... / meaning" or "... / seed" may also prove useful if the viewer is attempting to target something specific about a particular memory or dream. However, a word of caution when using qualifiers: this type of data may result in metaphor, and there's always a chance that the search term is nonsensical due to a faulty premise. This is covered in more detail under cueing.



Illus. 20 - Data Storage Device + Cue + Envelope

Viewers frequently acquire targeting material that is located on data drives or discs. Cassette Tapes, VHS, CD-ROMS, DVDs, or USB drives are all applicable examples. Data storage devices are constantly evolving, but it's easy to see their utility as target reference material.

Before getting started, it's important that the medium itself be free from any extraneous data. The digital or analog data should exist as the only stored information on the device. Video and sound files are the two most common data types targeted in this manner.

Once the information is written to the device, the unit should be placed inside of a blank envelope. To adequately target the contents of the data storage device, and avoid making the device itself the target, the viewer should include the appropriate Matrix search term following the TRN. For example: *[1234 / 5678] target sound* or *[1234 / 5678] target video.*

Cueing

Photographs are not the only avenue that viewers use to point their unconscious to a particular task. Remote viewing uses a technique known as a cueing, which consists of a word, or series of words, that define a target. This approach is not too different from the way we input words into internet search engines.

Cues may also be used in conjunction with target reference material to further specify the precise data that the viewer is seeking. Cueing is one of the main reasons remote viewing is such a power problem solving tool. The unconscious has the ability to tackle these word constructs, and extract pertinent information as they exist as patterns in the Matrix.

There are specific types of words that viewers find quite helpful when constructing cues. A superlative is one such example that refines the search phrase to the highest quality or degree. Examples include "the biggest," "the largest," or "the first." However, not all superlatives work well. The dictionary is rife with words that have double meanings. For instance, the word "last" can mean both the previous and the final of something. Aside from the viewer's skill level, cue ambiguity is the most significant reason for the return of nonsensical remote viewing session data.

In a way, cue construction is akin to solving a word puzzle where specificity is the key. The precise definition of a word is paramount because the information delivered up by the unconscious pertains only to what is asked. The intent behind a cue bares no impact on the remote viewing data that arises from the following session work. When a Matrix search term is set up in an ambiguous or incongruent manner then the result is nonsensical RV data.

The structural layout of a cue is as follows: Gross -> General -> Specific -> Detail. This format moves from the grand, which is the total existent of an idea or thing, and then works backwards into groups and categories. This may be even further refined to specific qualities or characteristics that result in an individual piece or part; the minutiae. It's critical to understand that after the gross category each section of the cue is a subset of its preceding

part. The detail pertains to the specific, the specific to the general, and the general to the gross. A common mistake is to forget this underlying structure and place words out of order.

As an example, if the viewer were interested in exploring creatures that lived during the Jurassic Era then the starting place for a cue would first need to be chosen.

Earth / ...

Next, moving on to the general, a subset of Earth is required. Establishing a time period, which is known as a temporal qualifier, is beneficial here because it will further narrow and bracket the expanse of Earth's history.

Earth / Jurassic Era / ...

With the base parameters established, specifics may be added.

Earth / Jurassic Era / largest creature

At this point the viewer may decide that they only care about creatures living on land, and the final cue might look something like this:

[1234 / 5678] Earth / Jurassic Era / largest land-dwelling creature

Cues should point directly to the piece of information that the viewer is after. If the cue is left ambiguous then there is a good chance that the viewer will end up with unexpected results. Take the above cue as an example. While it's a perfectly valid Matrix search term, notice that it's lacking any parameters that constrain it to a particular period in the creature's life cycle. The viewer's unconscious mind may randomly describe the creature anywhere between the newborn or adult state. Sloppy cueing is best avoided since it can lead to serious misunderstandings during data analysis. The unconscious only delivers what it was asked and nothing more. The intent behind a cue has little to no effect on remote viewing session results.

Below is a list of commonly used descriptors useful for cue construction:

Past
Present
Future
Now
First
Final
Most
Nearest
Preceding
Short-term
Now (this instant)
Present time (spread out over 72 hours)
Present location (spread out over 12 hours)
Next
Optimum
Optimum trajectory (moving forward in time)
Accessible
Presently
Available
Significant
Smallest
Largest
Primary home (refers to town/city)
Impact (social, political, economic)
Most significant
Most recognizable
Most unique
Most visible

Source vs. Origin

A common misunderstanding with cueing arises from the qualifying words "source" and "origin." It's a great example that showcases just how important accurate dictionary definitions are during cue construction. A significant amount of time and effort is wasted when utilizing sloppy cues.

Source: a place, person, or thing from which something comes.

Origin: the point or place where something begins, arises, or is derived.

Notice the difference here? In a long line of dominos, the source of each fall would be the previous domino. However, the origin of the fall, that which started the chain reaction to begin with, would be the motion that pushed over the first domino. Delineations such as this can make or break the validity of a cue.

Working through a Problem Set

A common remote viewing project involves the investigation of diseases. An example cue might look something like the following:

John Doe / leukemia cure

However, this cue has significant issues. The lack of a temporal qualifier leaves the timeframe ambiguous, and the resulting session might produce information describing a cure developed in the future. Since the unconscious mind is outside of time, it doesn't automatically know when the viewer wishes to describe the target. This must be specified in the cue.

John Doe / leukemia / present cure

But what if there is no cure? If this were the case we empirically know that the unconscious would simply describe death, which would not be too helpful. So what is the next best thing?

John Doe / leukemia / present treatment-cure

This cue is getting closer, but there is still room for improvement. What if the present treatment is located in a classified research facility? What if there are multiple treatments? The cue still needs more specificity.

John Doe / leukemia / optimum presently available treatment-cure

Adding the words "optimum" and "available" solve for these issues. Using the qualifier "optimum" selects what the unconscious mind deems the best out of a potential pool of treatments, and using the word "available" denotes the requirement for accessibility. As a side note, it's important that viewers never directly qualify the word "optimum" in a cue. For example: most optimum, nearest optimum, or future optimum. These are considered nonsense cues, and will return junk data.

There's one last detail that has been overlooked with the above cue. What if John Doe was misdiagnosed, and does not have leukemia at all? If this is the case then the entire cue would be worthless. This problem is easily solved by swapping out "leukemia" with "present illness."

John Doe / present illness / optimum available treatment-cure

Notice that in this iteration of the cue the word "presently" was removed from "presently available." This is because the use of two temporal qualifiers in a cue is often redundant, resulting in ambiguity. The goal of the viewer should be to refine their cue into its most simple and elegant form. In this particular example since "present illness" already brackets the cue in time then it is not necessary to include it under "presently available."

However, there is actually a better cue for diagnosing health problems.

John Doe / optimum health trajectory

This cue tasks the unconscious mind with describing the single best thing that a person can do to improve their health as they move forward in time. It is a catch-all, and may account for unknown issues, or even complications that may arise in the future. It's also not uncommon for optimum health trajectory sessions to describe something as simple as an exercise, a tonic, or even going to a spa.

The word "optimum" narrows the data down to a single approach, while the word "trajectory" temporally locks the information in time at the moment the session began. If the cue were to be run again at a later date then the results may change. This is especially true if the individual already acted on

information obtained from a prior optimum health trajectory.

Commonly used Cues

Object / present location / most significant feature (establish region)
Object / present location / most recognizable feature (establish locale)
Object / present location / most unique feature
Object / present location / most visible feature
Name / optimum trajectory
Name / optimum health trajectory
Name / optimum remote viewing target
Name / optimum trajectory / vocation
Name / optimum short-term investment
Name / optimum long-term investment
Name / optimum sleep enhancement
Name / who?
Name / now (useful for determining if presently alive or dead)

Embedding Target Reference Numbers

Target reference numbers may also be used as part of a cue. This can be quite useful when tasking additional explorations while working as a project manager. For example:

[1234 / 5678] [5555 / 5555] / most recognizable feature

The first TRN [1234 / 5678] would be considered the active TRN. This is what the viewer would use to start the remote viewing session in S1[Site]. The second TRN [5555 / 5555] is the embedded TRN, and points to a previously specified target.

For the sake of this example, the TRN might represent the following:

[5555 / 5555] my missing keys / present location

When embedding a TRN the unconscious mind is smart enough to substitute the numbers with the original search term. In the example above

it would be viewed as:

[1234 / 5678] my missing keys / present location / most recognizable feature

It's recommended that the viewer run a full session on a TRN before embedding it into a cue. This eliminates any ambiguity about what the numbers are associated with, and provides a clean chain of custody for the unconscious mind.

However, this isn't a hard and fast rule. For instance, if the viewer were to draw a line from something on a completed site template to a new TRN it may be embedded without running a full session first. This is because the viewer has already established a chain of custody by reaching the original site template, which eliminates any ambiguity.

CHAPTER 06

Session Analysis

"If you can't explain it simply, you don't understand it well enough."

- Albert Einstein

Data Analysis

This section covers strategies involved with tackling the third and final step of the remote viewing process, which is known as data analysis. At this stage remote viewers collate their descriptive data, and attempt to paint a descriptive narrative in paragraph form. Postulates are then established and tested against the available target feedback information.

The unconscious mind is a masterful problem solver. It has the uncanny ability to deliver information via spontaneity about any conceivable target, but it does this in a somewhat round-about manner. Remote viewers must remain extremely cautious during a remote viewing session, and disbar their imaginations from influencing the results.

The final page in a session, which is called the site template, often comes together in a similar way to a jig-saw puzzle. This benefits the viewer because it helps to keep their thinking mind in check. The result is a method of gathering information about a target without necessarily labeling it by name.

Before data analysis begins, the viewer should take a step back and break away from their work. A fresh, analytic eye is important, and it's a good rule of thumb to get up and walk around for at least 10 minutes prior to data review. It takes time for the viewer to fully disconnect from the signal-line and re-engage their analytic mind.

Error Trapping

Prior to session analysis, the viewer engages in what's known as error trapping. This process eliminates potential outliers from the Stage 4 data, which can boost the overall accuracy of the viewer's summary. To implement this step the viewer should review each Stage 4 column, and query themselves as to whether or not there are any ill-fitting descriptors. If there is a high-level tangible or intangible word that the viewer would not "hang their hat on" so to speak, then they should cross it out on both the Stage 4 and the site template.

This process relies on the viewer's intuition, and can increase the value of

the remaining percepts. However, if there are no descriptive words that the viewer is uncomfortable with then nothing should be crossed out.

Session Summaries

It's much easier to form postulates from a descriptive paragraph than a long list of words. This is precisely why the viewer writes a session summary using the information obtained in Stage 4 of each explored aspect. The viewer's job here is to construct sentences with all of the tangible and intangible descriptors. The sensory, dimension, AI, EI, and AOL/s columns may also be utilized to support this endeavor.

It's important to note that no additional words or concepts may be added here. The viewer is restricted to the descriptive words from each of the Stage 4 pages. The data often arises and is written in a particular order, which is known as an information cluster. These clusters of Stage 4 data usually represent a particular feature of the explored aspect. If the viewer's data describes something deep, wet, and wavy then these percepts must apply to some thing, which is typically located in the tangible column. These descriptors do not exist in a vacuum. They are properties of something and should be written as such.

As an example, the Stage 4 of aspect X might look something like this:

S4[X]
Sensory: white, red, metallic, wet
Dimension: tall, thin, round, hollow, vertical, pointy
AI: bored
Tangible: thing, object, man-made, structure
Intangible: guarding, protecting, illuminating
AOL/s: spear

To begin, remember that the viewer already knows that aspect X is the most significant archetype. User error aside, this aspect label is almost always associated with the target. Each additional aspect explored either supports or combines with this centerpiece. The following aspects usually describe additional facets of the target, or other archetypical elements at the

target site. Armed with this knowledge, the beginning paragraph might look something like this:

"The target is a white, red, and metallic thing. It is a wet, man-made structure that appears tall, round, and hollow. There is something vertical and pointy about this object. Something is being guarded here, while the ideas of protecting and illuminating are present. This structure reminds me of a spear. I find it boring."

Adding new words or concepts in the descriptive paragraph is strictly prohibited. The use of verbal flare is also not encouraged. Each sentence should be direct and to point, stating nothing more than what the Stage 4 indicates, and postulates should be completely left out.

This process is repeated for each explored aspect. The viewer should make an effort to include as many of the Stage 4 descriptors as possible. At times it may be unnecessary to include every single sensory and dimension descriptor, and the viewer is allowed to choose the relevant words that aid in painting a cohesive narrative. However, every tangible, intangible, AI, EI, and AOL/s must be included in these paragraphs.

Moving on aspect A and B, the collated Stage 4 data might resemble this:

S4[A]
Sensory: blue, wet, smooth, crashing, noisy
Dimension: vast, huge, moving, wavy, flat
AI: amazed
Tangible: thing, liquid, water
Intangible: natural, expanse, covering

S4[B]
Sensory: gray, hard, bumpy
Dimension: dense, scattered, many, small
Tangible: things
AOL/s: shards
Intangible: natural
S4.5: no apparent order

The final session summary resulting in:

"The target is a white, red, and metallic thing. It is a wet, man-made structure that appears tall, round, and hollow. There is something vertical and pointy about this object. Something is being guarded here, while the ideas of protecting and illuminating are present. This structure reminds me of a spear. I find it boring."

"At the site is something blue, huge, and vast. It is wavy and associated with a noisy, natural expanse of liquid water. It is a moving covering that appears flat. I am amazed by this."

"Finally, there are many small, dense things at the target site. These remind me of shards that are natural. They appear bumpy, hard, and gray. There is no apparent order here."

Notice that it's already much easier to form a mental picture with the completion of these descriptive paragraphs. This process often evokes postulates, which leads the next step.

Forming Postulates

Analyzing remote viewing data is easily considered the most hazardous stage in the remote viewing process. The viewer must face the temptation of personal bias, and the appeal of retrograde analysis. Forcing square pegs into round holes, just because it's more convenient, is the death-knell for session analysis.

With the summary completed, the viewer moves on to form postulates. The goal here is to test these ideas against what is known about the target in the session summary. No postulates are too absurd, and no ideas too crazy. This is the place where the each individual's imagination plays an important role in the process. However, it is critical that the viewer understands that to postulate is to only suggest a hypothesis. It is merely a theory, and demands the support of discussion, analysis, and reasoning.

To start, the viewer should attempt to generate as many ideas as possible

that may accurately account for the session data. Subsequently, the viewer should then attempt to eliminate or disqualify each of these ideas. If no postulate stands up under scrutiny then additional remote viewing work will be required to ascertain the nature of the target.

Continuing with the example from above, a list of postulates might look something like this:

P1) Naval Submarine
P2) Water Park
P3) Lighthouse

Starting with the first postulate, the viewer should scrutinize the session data, and determine whether or not it fits the stated concept. For example, a sea or ocean could certainly apply to the large expanse of water from the summary, and the natural shards might be indicative of a plausible rocky nearby terrain.

A naval submarine is certainly man-made although they aren't usually colored white and red. Submarines are also horizontal structures, yet the descriptive data outlines a vertical object. The descriptor "illuminating" might also be accounted for by an exterior light on the vessel, and the ideas of protecting and guarding also match this theory. Overall, this is a fairly strong postulate, but there are a few core ideas that don't quite match.

Moving on, the data to support a water park looks a bit more sparse. One would expect to see lifeforms at this type of location, unless it's presently unoccupied. The session also only denotes a singular structure, and an amusement park with only one ride doesn't make a lot of sense. It doesn't take long to cross this postulate off the list. A vertical structure that's associated with water is simply not enough information to support the theory.

What about a lighthouse? It's a pointy, man-made structure, and the ideas of guarding and illuminating fit quite well. The vast expanse of liquid water aptly matches what one would expect to find near a lighthouse, and a coastal beachside also explains the small, dense, natural shards located at the site.

This theory harmonizes with the session data quite well, and could easily be considered as a plausible explanation.

Data analysis is very much a brainstorming process while the viewer attempts to find the best matching mental picture. Additional remote viewing work, especially for beginning and intermediate viewers, is often required to sufficiently eliminate the outliers, and better clarify elements on the site template.

CHAPTER 07

Advanced S1 - S4 Concepts

"Often the hands will solve a mystery that the intellect has struggled with in vain."

- Carl Jung

Advanced Stage 1 Concepts

Remote viewing stages have undergone a number of changes since their inception and original use in the US military. Learn Remote Viewing (LRV), pioneered by Major Ed Dames (US Army, ret.), the lead operations and training instructor for the top-secret program, was built upon the original format employed by its predecessor Controlled Remote Viewing (CRV). There are various differences between the two methods, but a rather significant change discontinued what is known as decoding during Stage 1. However, remote viewers do occasionally employ this technique when they're experimenting with a shortened structure.

While there are a number of disadvantages to ideogram decoding, the process aims to strengthen the connection with the signal-line, and offer additional elements up for analysis. The production of an ideogram ignites the remote viewing process, and when emphasis is placed on this procedure the ideogram line-forms eventually become standardized. This allows the viewer to glean additional target information upon session review.

For instance, it's not uncommon for viewers to produce a circular ideogram when the associated target is something like a Ferris wheel. The same may be true for a pond. However, while decoding the ideogram the viewer has the capacity to discern whether it's horizontal or vertical in nature. Decoding the motion of the ideogram allows the viewer to achieve a better sense of the target's orientation.

It's important that viewers understand the risks involved with ideogram decoding, particularly during analysis. An ideogram is the body's kinesthetic response to the target. However, while most targets are 3-dimensional in nature, the ideogram is generated on a 2-dimensional sheet on paper. Due to this limitation it's not difficult to incorrectly interpret the results.

As an example, consider what is actually being referenced when someone points to the top of a piece of paper. Is it the top surface of the page, or is it the top row on the page? Australians create their maps with south at the top of the page, while other countries use north. Language often acts as a prison, which is known as the restricting effects of awareness. If the viewer is

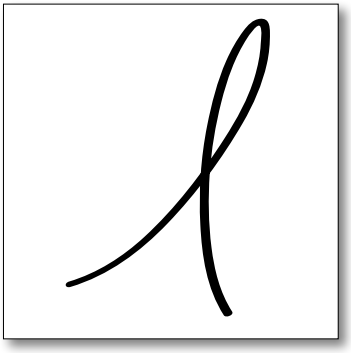
not careful during analysis then they could easily misread or misunderstand the correct meaning of an ideogram.

Another pitfall associated with decoding is the compound ideogram. This occurs when the viewer produces an ideogram that contains two or more archetypes in a single line-form. Untangling these combined archetypes can be quite difficult if not entirely impossible. The analytic issues associated with attempting to extract meaningful information from compound ideograms was one of the primary reasons the decoding process was abandoned with the advent of LRV.

Ideogram Examples

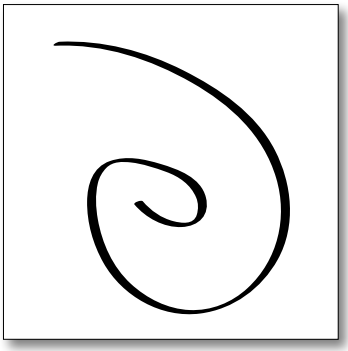
Since emphasis isn't normally placed on ideograms during most LRV sessions, students of this methodology may start by producing unintelligible scribbles during Stage 1. However, patterns begin to emerge when attention is placed on this process. With practice common archetypes begin to emerge.

The representations below denote a few of the most common ideograms. It's important to understand that these examples should not be used as a concrete dictionary. This list is merely a guideline, and each viewer will need to build their own distinct library of shorthand gestalts.



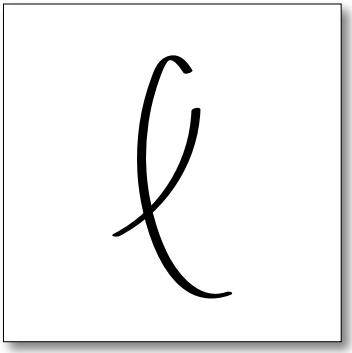
Loop

- Lifeform
- Equal Tail Lengths



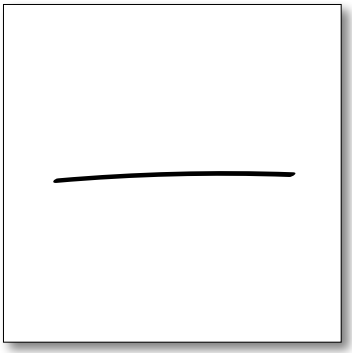
Swirl

- Energy



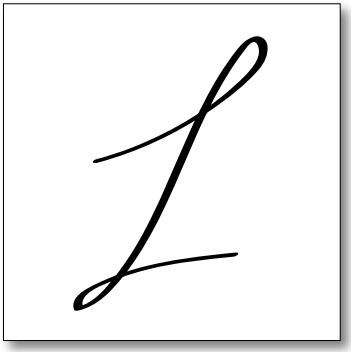
Broken Loop

- Deceased Lifeform
- Break in “Chain of Life”



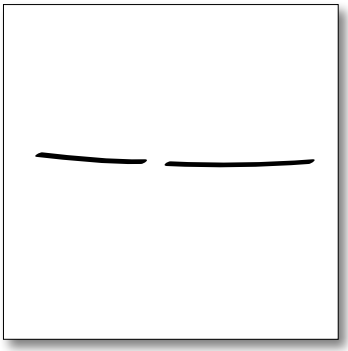
Horizontal Line

- Land
- Flat Surface



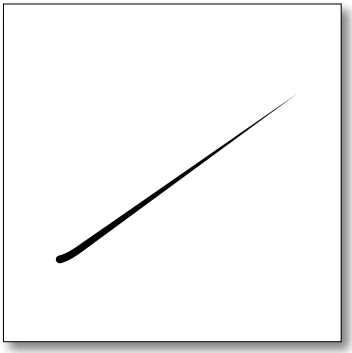
Inverse Loop

- Mortality
- The Process of Dying



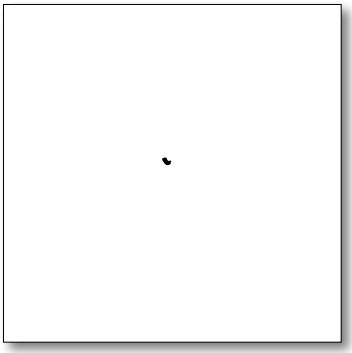
Broken Line

- Canyon



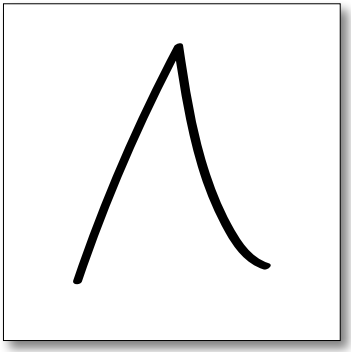
Trail-Off in Direction

- Motion



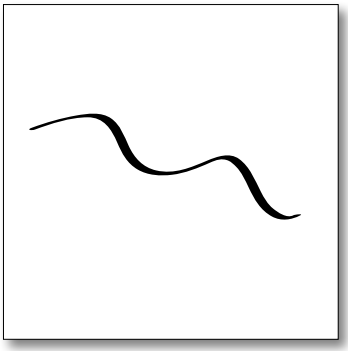
Dot

- Pen Doesn't Move
- Vacuum of Space
- Underwater



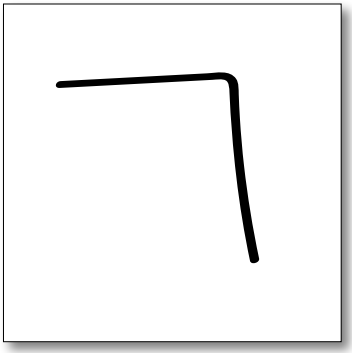
Peak

- Mountain
- Something Pointy
- Tornado



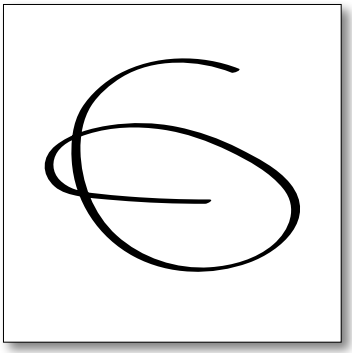
Wavy

- Any Form of Liquid
- Radio Wave



Right Angle

- Structure
- Usually Man-Made



Spherical

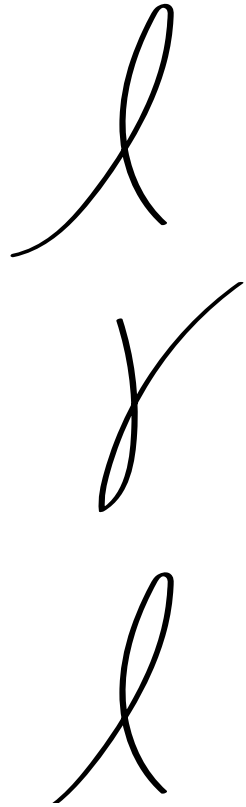
- Top to Bottom then Around
- 3D Representation on 2D Surface

Repeating the Ideogram

Students employing the LRV method produce three ideograms during Stage 1 in an effort to strengthen their connection with the associated pattern of information. This transfer of data streams across what is theoretically known as the signal-line. Interestingly, if the viewer fumbles the generation of an ideogram then the unconscious will repeat the gestalt, and send it again via this channel.

If the viewer properly carries out the first ideogram then the next one produced will be associated with the second most important archetype present at the target site. This process repeats until there are no further significant archetypes available. Further ideograms would simply restart from the beginning at the most important archetype.

When the remote viewing target is associated with only a single archetype, such as the cue "John Doe / now," the ideogram will actually flip itself upside down with each generation. In this example, the only archetype is John Doe, since time does not actually produce an archetype; neither does sky. Lifeforms are typically represented with a looping line. Producing the ideogram would result in it flipping upside down, and then right side up with each attempt.



Illus. 21 - Repeating Single Archetype Ideogram

The Decoding Process

Decoding the ideogram is a two part process. First, the viewer starts by describing the visual appearance of the ideogram with a predetermined list of motion phrases. Here is the full list:

Curving up
Curving down
Curving diagonal down
Curving diagonal up
Diagonal up
Diagonal down
Horizontal Across
Vertical up
Vertical down
Curving around
Curving over
Curving under
Peak
Looping
Gap

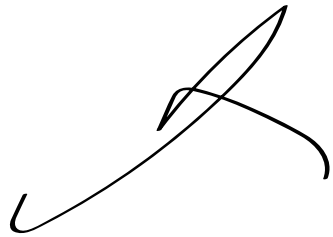
Starting in the spot where the pen first touched the paper, a new dimension phrase should be written by the viewer for each change in the direction of the ideogram line-form. This is then repeated until the end of the ideogram's contour is reached.

The second part of the process is a bit more straightforward. The viewer puts the tip of their pen directly on the ideogram line, and from a preset list of words writes down the first textural impression that spontaneously enters their mind. This step is known as probing the ideogram. The location for the pen-tip should be in the approximate middle of the line-form.

[1234 / 5678] 1

S1 [SITE]

John Doe
11 / 15 / 2015
11:43 AM



1234
5678

curving down, curving up, peak, diagonal down,
vertical up, horizontal across, curving down

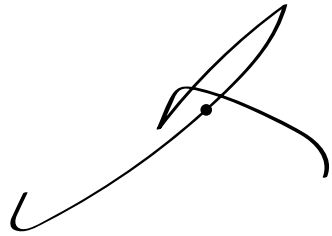
Illus. 22 - Decoding the Ideogram: Motion Phrases

[1234 / 5678] 1

S1 [SITE]

John Doe
11 / 15 / 2015
11:43 AM

1234
5678



curving down, curving up, peak, diagonal down, diagonal up, curving above, curving down

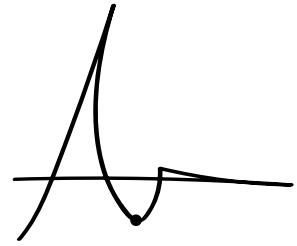
semi-hard

1234
5678

curving down, curving diagonal up, vertical down, diagonal down

hard

1234
5678



diagonal up, peak, curving down, curving under, vertical up, diagonal down, horizontal across

semi-soft

Illus. 23 - Complete Stage 1 Decoding

Here is the texture list:

Hard
Soft
Liquid
Airy
Semi-soft
Semi-hard

Another reason why the decoding process was removed in the LRV method is due to issues arising from this second step. Imagine for a moment that the ideogram is a filing cabinet, and it's filled with information about the target site. A single page or folder in the drawer does not necessarily accurately represent the contents of the entire cabinet.

Selecting the middle of the ideogram line to probe for sensory information could very easily lead to incorrect assumptions about the site as a whole. While this issue does not usually occur when the target is something relatively simple in nature, with complex data sets viewers often run the risk of misinterpreting the information. Always proceed with caution when relying upon decoded ideograms during analysis.

S2 Category Order Adjustment

Decoding the ideogram requires a slight adjustment to the starting category in each following Stage 2. The viewer should first start with colors, and then move next into textures before proceeding normally through the rest of the Stage 2. This is done because the viewer has already achieved textural and dimensional contact with the target by decoding the ideogram. Moving first to the color category, promptly establishes a stronger connection with the target site in S2.

Advanced Stage 3 Freehand Sketch

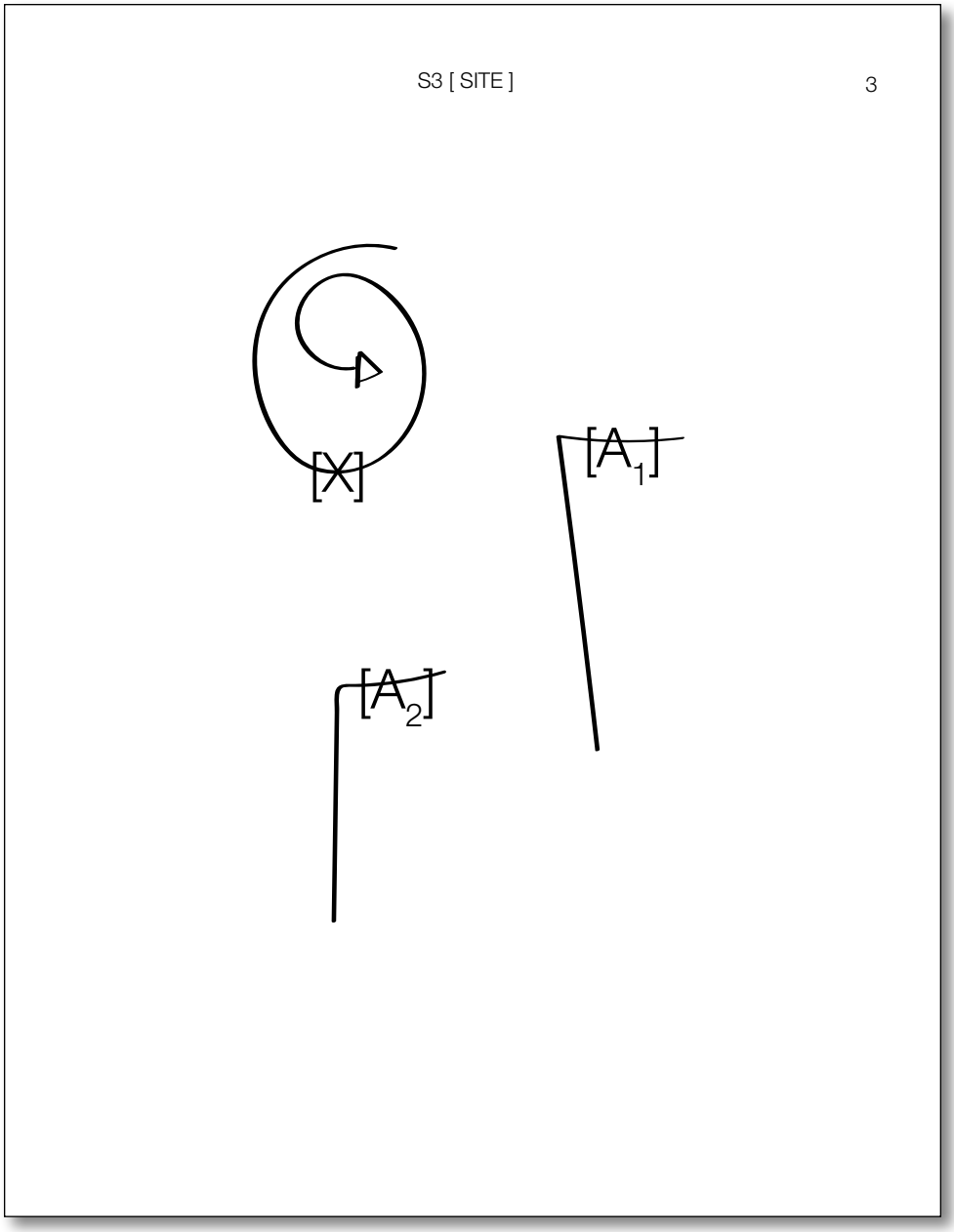
There are a few nuances that intermediate viewers may wish take into consideration while performing the Stage 3 freehand sketch. These methods are not often employed, and beginning viewers should utilize them with caution. However, it's better to be armed with the knowledge should a freehand sketch require non-standard specificity.

Aspects Equal in Nature

It's possible that the viewer may intuit that archetypes of the same design on the Stage 3 freehand sketch are equal in nature. This presents a rather unique challenge since the act of placing aspect labels on the freehand sketch automatically denotes their level of importance. Aspect X is always associated with the most important archetype, while the remaining labels [A], [B], [C], etc. follow in descending order of importance.

As an example, this issue might arise with the exploration of a binary star system, which occurs when two stars orbit around a common center of mass. The resulting freehand sketch would likely generate two circular archetypes. Yet, the viewer may feel that neither of these archetypes is more significant than the other, and would need to adjust their labeling method to handle the situation.

The solution involves slightly adjusting the labeling syntax by adding subscripts after each aspect letter. For the example above, one of the circles should be labeled with [X_1], and the other labeled with [X_2]. This format signifies that both of the archetypes are equal in nature. However, each aspect label still requires a full S1-S4 exploration.

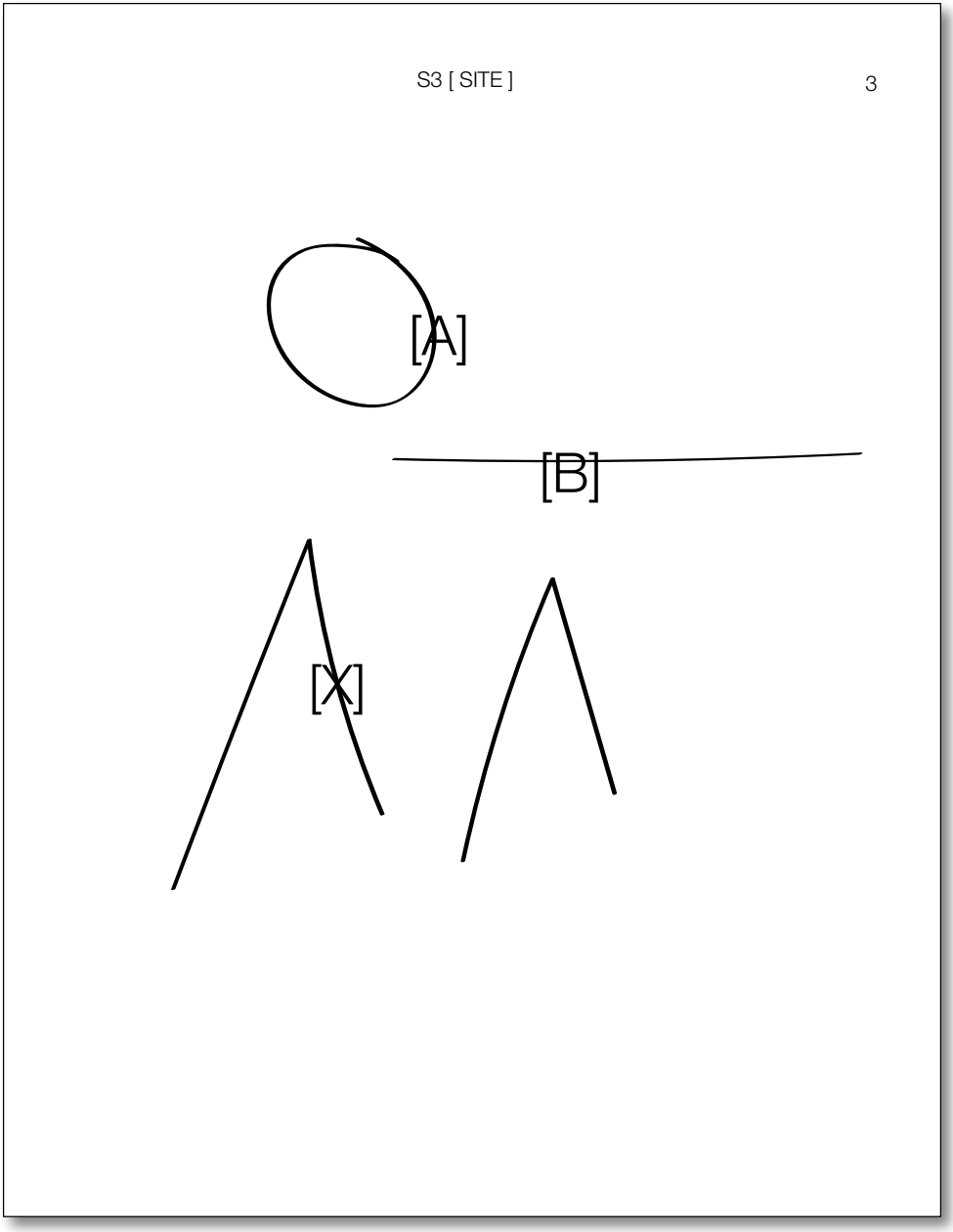


Illus. 24 - S3 Freehand, Aspects Equal in Nature

Repeat Archetypes

Another curveball that viewers may encounter during the freehand sketch is known as a repeat archetype. As the name suggests, repeat archetypes occur when the viewer draws additional line-forms for the same archetype. For instance, if the viewer were tasked with a mountain range it would not be uncommon for the Stage 3 to result in a multitude of peaked shapes. Each peak might represent separate parts of the mountain range, but archetypically they're identical. As a result, this provides another labeling challenge for the viewer since identifying the most important line-form among identical archetypes may seem difficult.

This dilemma is avoided by labeling only one of the archetypes while leaving the repeats unlabeled. However, use caution when employing this labeling strategy, as mistaking archetypes as repeats may leave an important key site aspect unexplored.



Illus. 25 - S3 Freehand, Repeat Archetypes Example

Labeling Away From the Line

As a general rule of thumb, viewers place aspect labels directly overlapping the line-form on the Stage 3 freehand sketch. This ensures the resulting exploration investigates the intended archetype. However, a scenario may arise when the viewer intuits that the aspect label belongs somewhere else on the page. The most common example is the scattered archetype. If this occurs, then placing the aspect label in the approximate middle of the archetype should sufficiently guide the subsequent exploration.

Nonetheless, it's important to remember that the aspect label itself and its relative position on the page acts as a beacon for the unconscious during the following S1-S4. Caution must be exerted here. If the viewer were to place an aspect label in the center of a cluster of tiny circles, without overlapping the line-forms, but in reality each circle represented a solar system then the resulting aspect exploration would likely be off by an extreme magnitude. While labeling away from the line-form is allowed, the viewer should understand the risks involved by doing so.

Illus. 26 - S3 Freehand, Labeling Off the Line

Advanced Stage 4 Concepts

Stage 4 is an essential part of the remote viewing process. The prior stages grant the viewer the necessary scaffolding required to pull high-level ideas off of the signal-line. While beginning viewers practice this stage by restricting themselves to the first 4 columns, the most informative data in a remote viewing session is often derived from tangible and intangible percepts. Once the viewer becomes comfortable running Stage 4, it's important that they push themselves to acquire descriptive words utilizing all of the categories.

Stage 4 Pacing

The speed the viewer writes down data in Stage 4 is typically a bit slower than Stage 2. While the pacing of descriptor acquisition should still be fairly metronomic, the viewer is allowed up to four seconds under each column before moving on. Outrunning the imagination is still a key priority at this point, and the declaration of analytic overlay is mandatory. Spontaneous high-level ideas often trigger clear visual images, and it's important that these be discharged immediately. The four second rule provides the necessary safeguard to keep the viewer moving down the page.

Conversely, the slower pacing of Stage 4 does not mean that the viewer is required to utilize the maximum amount of time for every descriptor acquired. It simply extends the time cap. Furthermore, the viewer is also allowed up to six seconds when placing their pen under the emotional impact (EI) column. Emotions located at the target site often require a slightly longer period to reach the viewer via the signal-line.

Remote viewing is an attention management skill, and Stage 4 is the place that will truly test the viewer's resolve. High-level ideas combined with a slower pacing present an optimal environment for the conscious mind to engage in running analysis. Reviewing descriptors as they spontaneously arrive in the Stage 4 will inevitably lead to AOLs driving the session. A key strategy viewers use to avoid this pitfall is to always keep their attention looking forward. Looking back up the page almost always sparks analysis.

Understanding Descriptor Flow

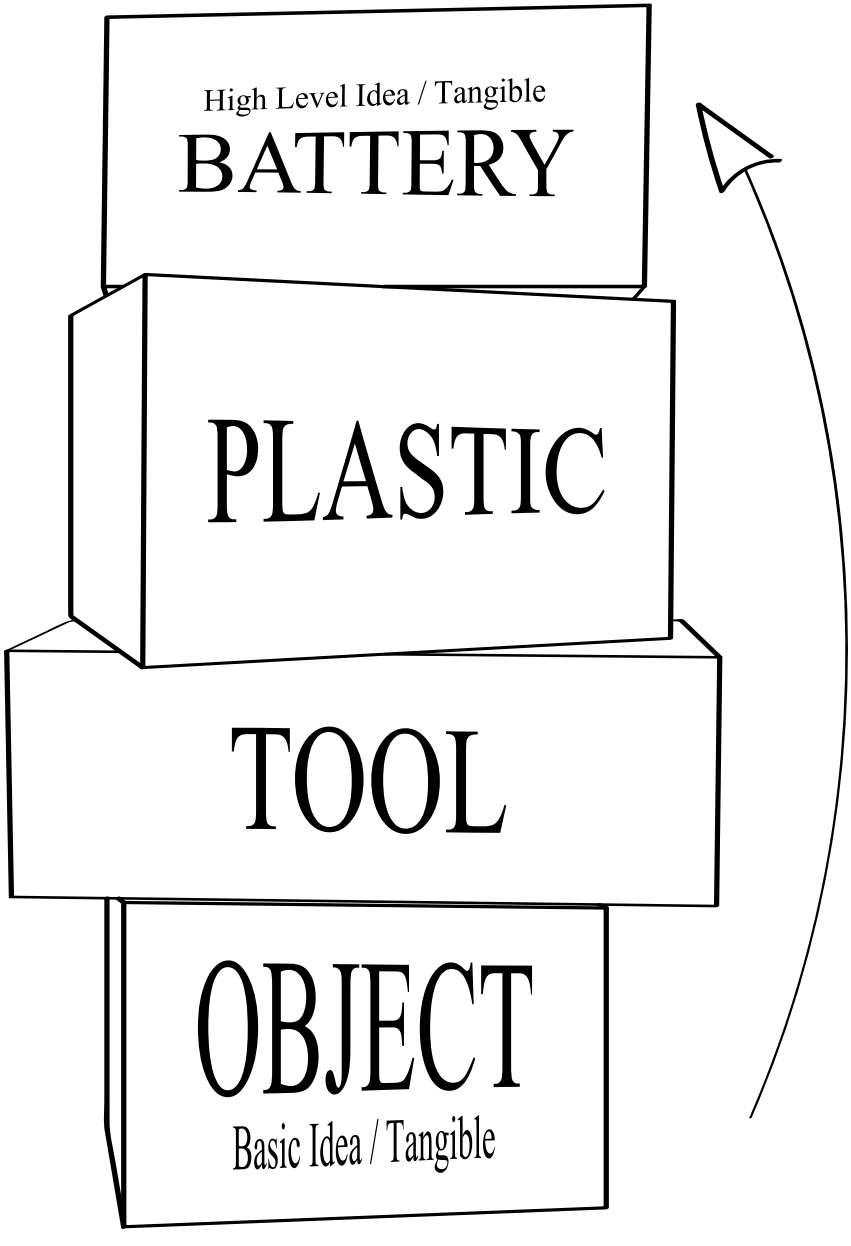
Spontaneity is the avenue the unconscious mind uses to deliver information in the remote viewing session. The word that first arrives in the viewer's mind, in any particular category, is written down on the page. This process continues until the viewer reaches the 2/3 mark, which concludes the Stage 4. Yet, as with the previous steps there is still a desired format, and there is a structure that the viewer must adhere to as they move between the columns.

Starting at the top-left corner of the page, the viewer builds up a cluster of information in the sensory and dimension categories. The viewer is then able to move over to the tangible and intangible columns to build upon that foundation. Once the viewer reaches an intermediate level they often skip over the AI and EI columns unless these percepts arise spontaneously, which would require shifting to the proper category for placement.

Additionally, it would be a structural mistake to immediately move over to the T and I columns without first providing the groundwork in the S and D columns. Without preceding descriptor words in the sensory and dimension columns, a high-level concept is simply not warranted, and should be quickly discharged as an AOL.

The same strategy is used once the viewer starts writing down tangible and intangible descriptors. To start, the viewer should prompt their unconscious for low-level concepts. It's rare that the first tangible descriptor in a Stage 4 is a high-level idea. However, it's also key that each descriptor arrives spontaneously. While exploring Stage 4 the viewer should not be paying attention to whether or not the data is arriving in any specific order, and yet the structure still demands that any high-level ideas be adequately supported by preceding data.

If this sounds like a contradiction, don't be alarmed. An appropriate analogy for this process is that it's similar to learning to drive a manual transmission automobile. Shifting immediately from first gear to fifth would stall the engine. The same can be said for immediately jumping to an unsupported high-level descriptor in Stage 4. If the viewer wishes the data to arrive spontaneously within the desired format, then it's important that



Illus. 27 - Stage 4 Supporting Percepts Example

they become familiar with the structure first before engaging in the session. When first learning to drive a manual shift automobile the operator may stall the engine a few times, but eventually the process becomes second nature, and they'll no longer need to think about it. The same is true for Stage 4.

Diverting Data Collection

Swapping back and forth between columns is standard practice during Stage 4. The sensory and dimension descriptors must apply to something, and this thing is investigated by moving over into the T and I columns. Similarly, when the signal-line provides a spontaneous EI, the viewer should automatically shift over, and investigate the tangible column for its owner. Emotions do not simply float around in the air. Someone or something is responsible for each emotional impact. These category transitions should be automatic in nature. Running analysis must be avoided.

Up to this point, the viewer has been instructed to trust their unconscious mind to spontaneously deliver the appropriate information required to adequately describe a target. This is particularly true in Stage 4 where the unconscious delivers spontaneous descriptors as they're prompted by the structure. Yet, it is possible to manually divert the data collection process, and temporarily grab hold of the reigns.

The technique itself is rarely employed by the LRV community because the method typically requires a second individual to monitor the session. This monitor notifies the viewer to shift and specifically investigate one of the spontaneous Stage 4 descriptors. To do this, the viewer encloses the word within brackets, and then sub-vocally prompts their unconscious for additional information.

Using this method without a monitor is usually a mistake. Doing so would engage running analysis since it requires the viewer to make a value judgement on the data as it arrives in Stage 4. Operating in this manner would directly stimulate the viewer's creative imagination, and likely sever the connection with the signal-line.

Sketching in Stage 4

While rare, it's possible that the viewer may receive a visual flash that is not associated with analytic overlay during Stage 4. This data arrives as a visual impression, and not the clear or vivid imagery that's associated with AOL. The impression would appear unfocused or fuzzy to the viewer as if looking through a clouded window.

The unconscious mind may use this avenue of delivery as a last resort in an effort to convey important site information that has no matching word-idea patterns in the viewer's vocabulary. In this event, the viewer should recreate the visual impression on the Stage 4 page under the column that it was originally prompted.

Stage 4.5

Phrases are also an alternative avenue that the unconscious may utilize to deliver data that does not match any singular descriptor within the viewer's personal lexicon. These phrases are referred to as a Stage 4.5. Since the viewer still wishes to collect this information as it arrives spontaneously, they should write down the full phrase indented to the left side of the page while using the following syntax:

S4.5 – when we were young
S4.5 – as if the world was coming apart or rendered asunder

Stage 4 Overlay

A rather interesting phenomenon occurs during Stage 4 when a project manager with ulterior motives tasks a viewer with a blind target. The viewer's spontaneous descriptors may first describe this concealed agenda, which is wholly independent of the target, before actually presenting the originally requested data.

For example, if the intent of the project manager were to dig up dirt on an adversary, and the blind viewer was unaware of this objective, the resulting

session work may actually produce overlaying data describing these facts. The hidden agenda carried by the project manager holds enough contextual weight that the viewer's unconscious mind will actually decide that it's simply more important than tasked exploration.

CHAPTER 08

After the Site Template

"Instinct is something which transcends knowledge. We have, undoubtedly, certain finer fibers that enable us to perceive truths when logical deduction, or any other willful effort of the brain is futile."

- Nikola Tesla

Project Management

Remote viewing is a three part process. The first step involves targeting a specific word-idea, photograph, or cue that acts as a Matrix search term. Next the viewer carries out a standard session through to the site template. Finally, the descriptive data is collated to create a working session summary, which is used to form postulates. While these steps comprise the core of the remote viewing process they are simply the foundation upon which advanced explorations may arise.

Not all remote viewing tasks are easily solved with a single exploration through to the site template. A myriad of tools exist that allow the viewer to explore varying facets of a target. Additional targeting methods shift a simple remote viewing session into the realm of remote viewing projects.

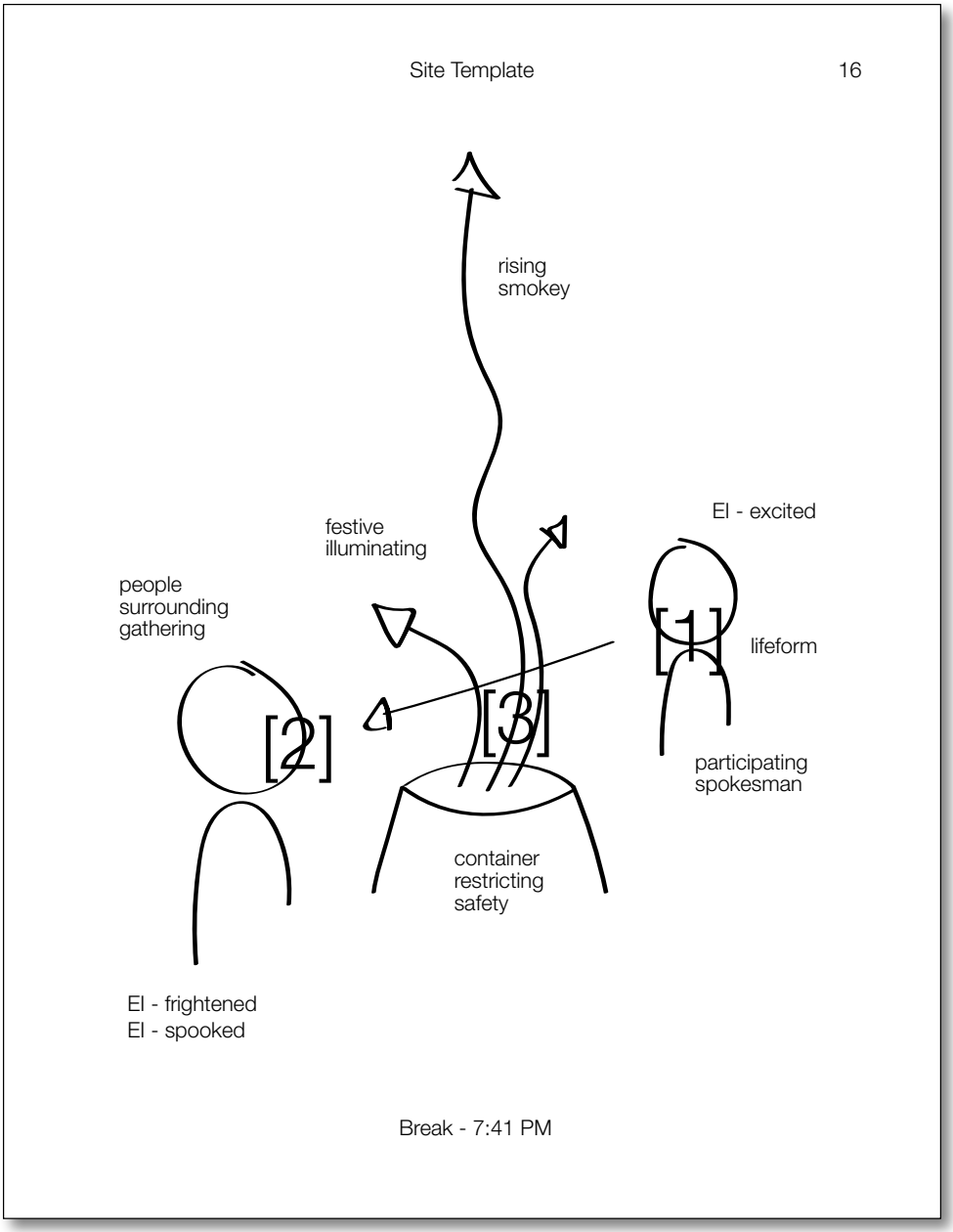
Ultimately, it's up to the project manager to decide which avenues should be explored, and what methods are used. Various tasks demand altogether different toolsets. The better acquainted the project manager is with advanced remote viewing techniques, the more readily they will be able to acquire the information that they're after.

Even so, all of these advanced methods require a practiced understanding of the core process on the part of the viewer. If the viewer is unable to reliably produce accurate information on the simplest of targets, such as photographs, then utilizing follow-on procedures would simply be a waste of time.

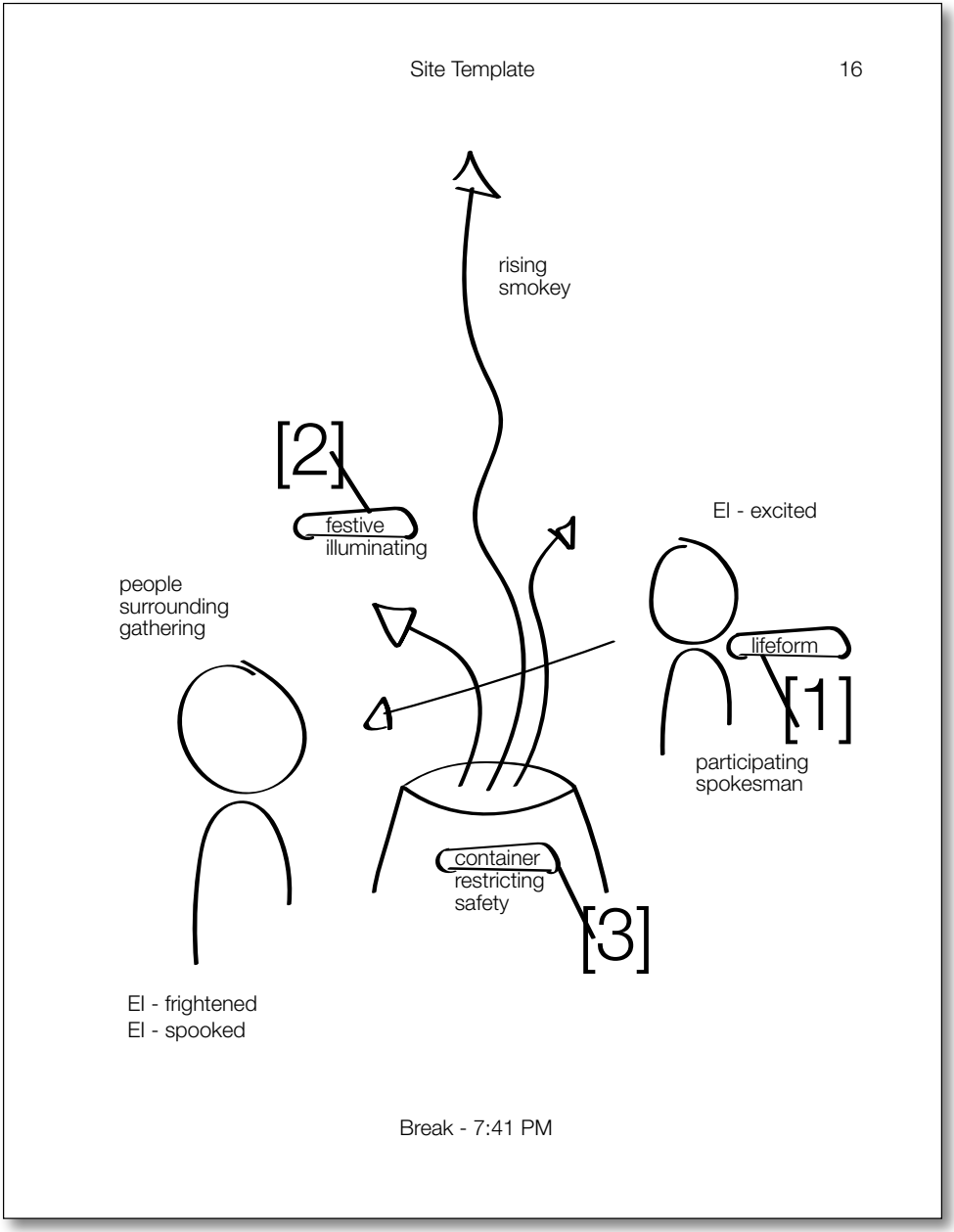
Using Elements on the Site Template

The site template provides an excellent jump off point for additional explorations. The viewer simply needs a way of targeting these elements on the site template for the unconscious mind to investigate further.

The site template is made up of two essential components. The diagrammatic shapes from each Stage 3 analytic drawing, and the descriptive words gathered from each Stage 4. Depending on the site template, the viewer may choose either of these elements as follow-on targets.



Illus. 29 - Element Labeling, Diagrams



Illus. 30 - Element Labeling, Percepts

To get started, the viewer uses a labeling strategy similar to the Stage 3 freehand sketch. For example, if additional information is required about a diagrammatic drawing, numerical digits should be used as targeting labels. These should be enclosed inside of brackets such as [1], [2], [3] etc. The numbers should also be written directly onto the original site template, overlapping a line-form to indicate the position of the exploration. There is no limit to the number of elements labels placed on a site template.

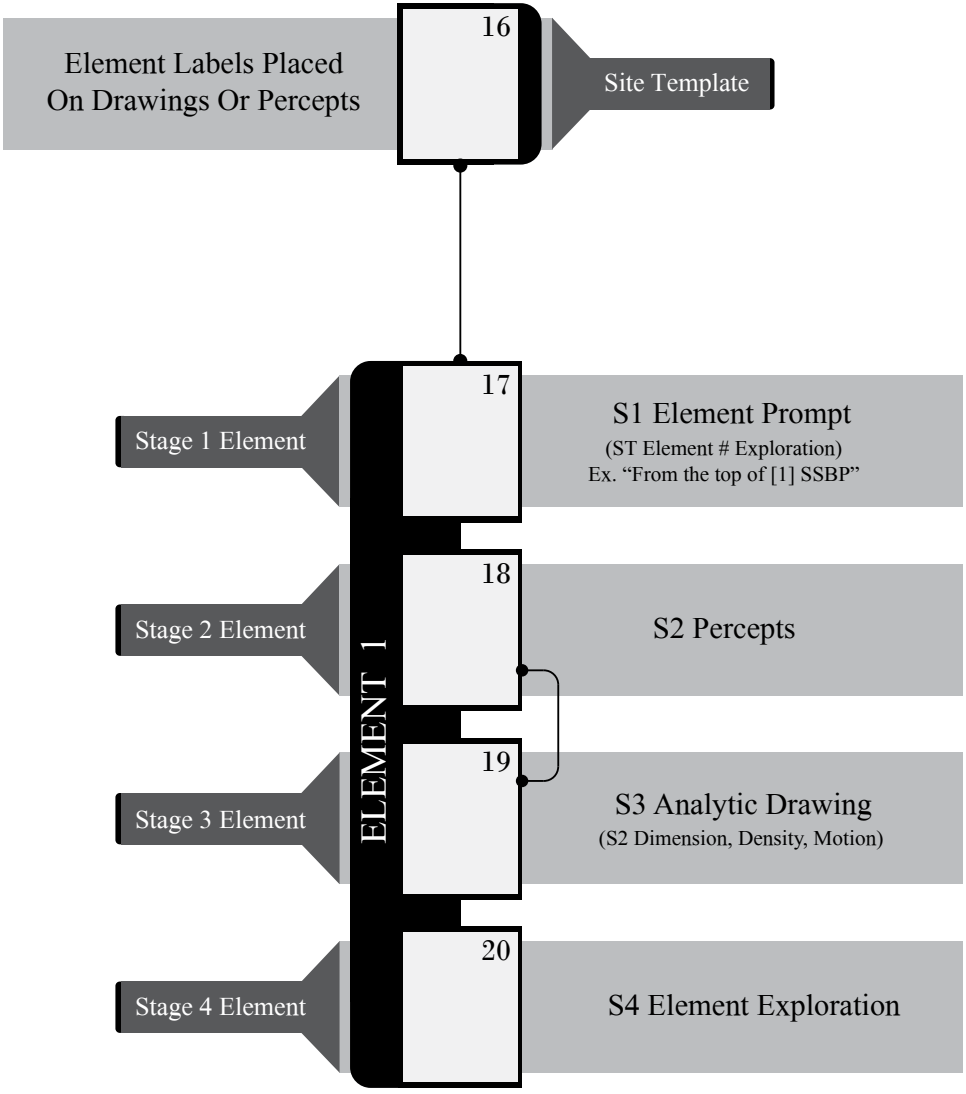
Unlike aspect labels in the Stage 3 freehand, element labels do not carry any inherent significance. Element 1 is no more important than element 5. The labeling order is irrelevant. These numbers simply provide a link for the unconscious, which is then utilized by the viewer to perform a new Stage 1 prompt.

If the viewer wishes to explore individual percepts on the site template, a similar targeting strategy may be utilized. The descriptor word is first circled, and then a line is extended out to an element label. It's important that this label is written in blank space on the site template. Overlapping an element number with part of the drawn diagrams, when only interested in a percept, would create an ambiguous and confusing targeting handle.

Exploring Elements

Each element is explored with the same S1-S4 format used for key site aspect explorations. The main difference is the specific prompt used in Stage 1. To begin, it's recommended that the viewer write out "RESUME 1234 / 5678" (replace w/appropriate TRN) in the top-left corner of the page. This clears up any ambiguity, and notifies the unconscious which session is under extended examination. The viewer should also place the original session pages and the site template on the table where they intend to work. Remove any unrelated session work from the table surface.

Page headings for elements use the same structure as aspects, but replace the letters with the designated element numbers. For instance S1[1], S2[1], S3[1], and S4[1]. Page numbering should continue where the site template left off, and match the original session.



Illus. 31 - Element Exploration Flowchart

With the housekeeping out of the way, the viewer continues on to the Stage 1 prompt. For element explorations the viewer uses the following phrase, "From the top of [1] SSBP," which should be followed immediately by an ideogram. The subsequent Stage 2 is carried out exactly as in the original session. Stage 3 requires the viewer to produce an analytic drawing. The viewer should not generate a freehand sketch, which would mistakenly signify the start of a new, full remote viewing session. The element exploration is completed by running a standard Stage 4.

This process is repeated for each element that the viewer wishes to investigate, which requires additional summaries and updated postulates. During these explorations it's important that the viewer keep track of the time spent in session, making sure not to exceed the 45 minute mark without a break. Extended session work can be exhausting, and downtime is required to keep the mind-body tool functioning properly.

Exploring With Prompts

Occasionally, element explorations alone are insufficient in providing a complete understanding of the target. In other cases, the viewer may simply just be curious, and wish to explore the site further. Regardless of the reason, the option to investigate high-level ideas, such as the primary function of a target, its purpose, or its origin are all within the realm of possibility.

To direct the unconscious mind towards a particular pattern of information the viewer utilizes a new Stage 1 prompt. The most common prompt used is, "From the top of N something should be perceivable," where N is the intended anchor point. Prompts act as a set of instructions for the unconscious mind. In this case, the prompt directs the unconscious to perceive N from whatever it determines as the top, and it delivers this information to the viewer in the form of an ideogram.

Element explorations work within the confines of the original site template to magnify and uncover additional target details. This is referred to as a target movement. These explorations act as a miniature RV session, and only require the viewer to run S1 through S4.

Aside from element explorations, viewers may also utilize similar target movement prompts in a manner illustrated by the examples below:

"The most easily recognizable feature at the site should be visible"
"The most significant feature at the site should be perceivable"

The page headers used to run target movements are S1[TM1], S2[TM1], S3[TM1] and S4[TM1]. With each additional target movement exploration the viewer would simply increase the number placed after "TM." For example, TM1, TM2, TM3, etc. for each additional prompt exploration.

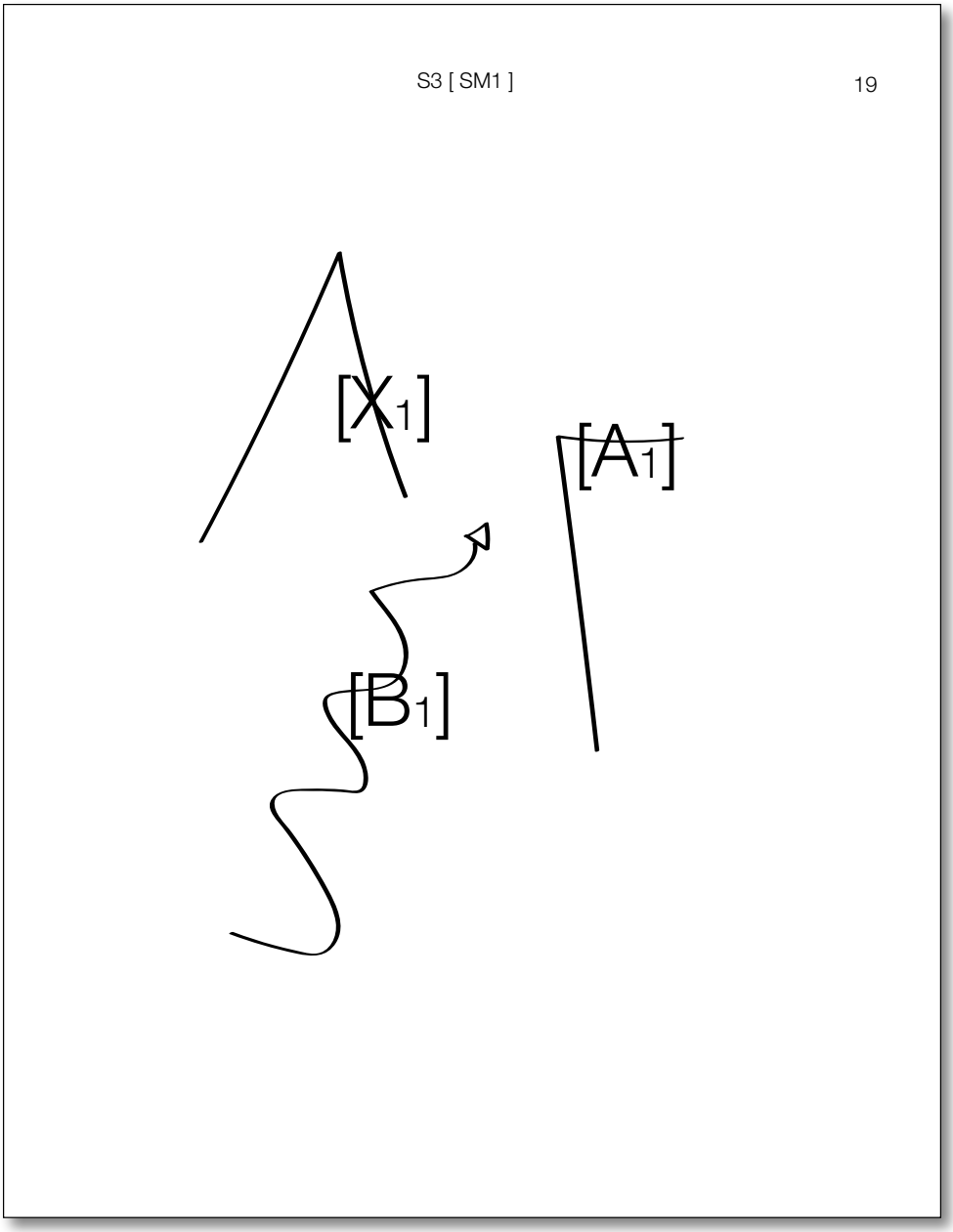
Site Movement

While element explorations and the closely related target movements task the unconscious to further illuminate sections of the site template, another type of prompt shifts the unconscious to a completely new locale. These prompts are referred to as site movements, and result in the production of a new Stage 3 freehand sketch, and subsequent site template.

A new freehand sketch is required because the viewer must first acquire archetypical contact with the task under investigation. For example, just because an automobile is located at the original site does not mean that the information about its purpose, origin, or function is present within the initial ideogram. A site movement prompt uses the original work as target reference material, and redirects the viewer's unconscious, which results in a new remote viewing session. A few common site movement prompts are displayed below, where N is the target, the site, or an element number:

"The purpose of the N should be perceivable"
"The source of the N should be perceivable"
"The origin of the N should be perceivable"
"The primary function of the N should be perceivable"
"The most unique feature inside N should be perceivable"
"The purpose of the activity at the site should be perceivable"

The page headers used to run site movements are S1[SM1], S2[SM1] and S3[SM1]. However, the Stage 3 freehand sketch requires an adjusted



Illus. 32 - S3 Freehand Sketch w/Subscripts

labeling system to distinguish itself from the original work, and avoid confusing the unconscious. Since the aspect labels [X], [A], [B] etc. have already been used in the base S3 freehand, the viewer must employ subscripts to delineate each of the archetype line-forms.

For example, the most important archetype on the S3[SM1] sketch would be labeled with [X_1] followed by [A_1], [B_1], [C_1], etc. Each additional site movement would increase the integer value of the subscript and the page headings. These new aspect labels would then need to be fully explored S1-S4, which would result in a new site template using the page heading ST[SM1].

Stage 5

Stage 5 is a unique part of the remote viewing toolkit because it's the only investigative mechanism that does not directly rely on the unconscious. Instead the information is obtained from the subliminal level in the brain after the signal-line passes through the viewer's biological system. This exploration is often referred to as memory interrogation. Stage 5 may be utilized after Stage 4 if the viewer is working with a monitor, but it's more commonly employed after the construction of the site template. Determining which ideas warrant exploration requires a certain degree of analysis; something best avoided during the session.

The purpose of Stage 5 is to investigate the viewer's memory for information associated with a Stage 4 descriptive word. Sub-elements may arise when proper attention is focused on the underlying concepts of the targeted pattern, which may themselves prove invaluable during data analysis. These sub-elements are referred to as "emanations," which are defined as the means to issue from a source, to flow forth, or to emit.

Irregular AOLs may also be investigated with Stage 5 since sometimes the original overlay resulted from a subliminal association with the target. These AOLs are typically easy to pick out because they lack linking sensory information where they occurred in the original session work. Typically, AOLs arise from the combination of descriptors as they stream spontaneously through the viewer onto the page. If something is soft,

feathery, and white then an AOL resulting in "duck" would make sense. However, if these words resulted in a seemingly out of place AOL such as "Michael Jordan's Final NBA Game" then it may be worth a Stage 5 exploration.

Stage 5 Structural Setup

To begin Stage 5 the viewer must first break away from the signal-line. Since most viewers run this stage after the completion of the site template, a session break has usually already been established. Next, on a blank sheet of paper the viewer should write the following page heading, "S5 – N" where N is replaced by the targeted descriptor or AOL under investigation. Finally, the viewer should write the following 4 column headers:

N Objects Emanations? - An object is something that can be seen or touched, and is best understood as a physical item.

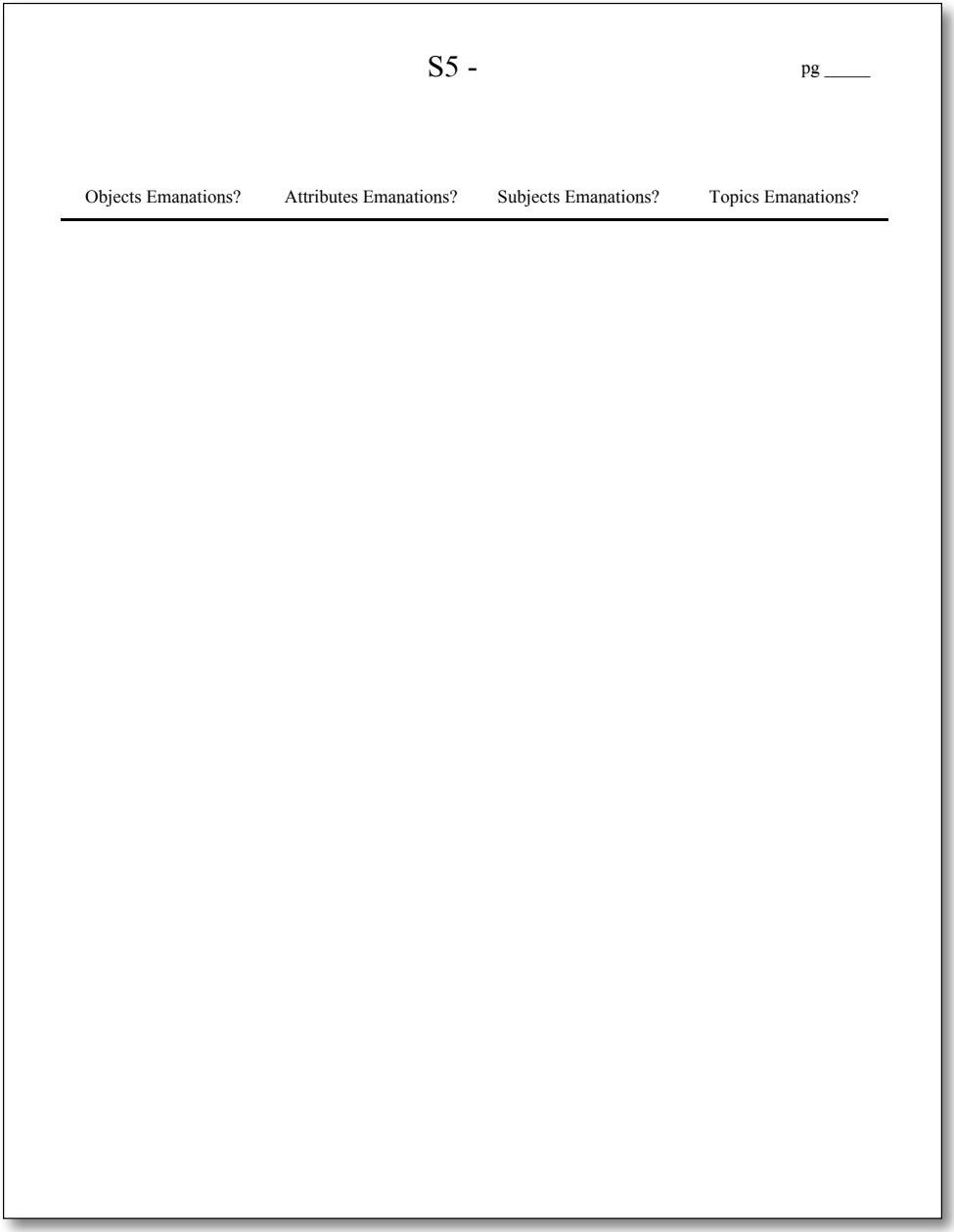
N Attributes Emanations? - An attribute is a characteristic or quality of a person or thing.

N Subjects Emanations? - A subject is defined as something dealt with in a discussion or study. These often relate to the specific function, purpose, nature, activity, inhabitants, or abstract intangible.

N Topics Emanations? - A topic is closely related to subjects, but more specific in nature. They often prove to be a sub-element of one or more subject emanations.

Notice the arrangement of each category heading. The explored word or concept is written first, followed directly by the category being considered. Next, the word "emanations" followed by a question mark is written. This methodology was developed as the best mechanism to stimulate the subconscious mind without engaging in running analysis.

When the viewer uses Stage 5 for an AOL it's important that they omit using a hyphen, which originally represented a break from the signal-line. Since Stage 5 takes place without signal-line connection, the hyphen is



Illus. 33 - Stage 5 Template

unnecessary. Also, ordinary AOLs may be encountered while performing Stage 5. These should be declared and discarded according to normal practices by writing them out at the bottom of the page, and then returning to the original column and re-prompting for information.

Similar to Stage 4, the viewer should proceed in a sequential order from left to right across the page. Using each column heading as an internal investigate prompt, the viewer should write down any associations that come to mind regarding the targeted N concept.

The viewer should also be aware that not every Stage 5 produces a response in each column. The general rule of thumb is if the list of words the viewer produces under each column does not flow smoothly, regularly, rapidly, and with obvious spontaneity then the end of accessible information has been reached. If there is a pause for more than a few seconds then that particular data cluster has concluded, and the viewer should move forward to the next category.

A Stage 5 might resemble something like the following example. If the viewer wanted to explore and unpack the idea, "AOL - 2001 A Space Odyssey" then they would first start in the objects column. In this particular case, a few objects associated with this concept might be the spacecraft and the monolith from the movie. These emanations should be written in a descending order as they arrived in the interrogator's mind.

Moving over to the next column, the viewer should attempt to list associated attributes of the aforementioned objects. For instance, the spacecraft is large, metallic, and mechanical while the monolith is black, slick, and shiny.

Proceeding to the subjects column, the events or actions tied with these objects should be investigated. In this case, the spacecraft might be associated with the ideas of exploration, survival in a foreign and hostile environment, and dealing with something that's gone wrong. Finally, concluding with the topics column, the viewer should attempt to list the topics, or main thematic elements, attributed with the subjects and objects. In this example, this might result in the ideas of contact with alien life, and the alteration of genetic material or DNA.

S5 - AOL 2001 Space Odyssey pg 17

AOL 2001 Space Odyssey Objects Emanations?	AOL 2001 Space Odyssey Attributes Emanations?	AOL 2001 Space Odyssey Subjects Emanations?	AOL 2001 Space Odyssey Topics Emanations?
spacecraft	large	exploration	contact
monolith	metallic	survival	alien life
	mechanical	foreign / hostile environment	alteration of DNA
	black		
	slick		
	shiny		

Illus. 34 - Complete Stage 5

To conclude the Stage 5, the viewer should review the columns and search for high-level ideas noted on the page. These are usually concepts that don't originally fit with the targeted idea, but instead have resulted as a sub-element from the Stage 5 process. In the above example the extracted idea of altering DNA fits into this category quite well. This concept could then be used as ancillary data to support existing postulates arising from the original site template.

CHAPTER 09

Stage 6, Target Geometry, Stage 7

"The distinction between the past, present, and future is only a stubbornly persistent illustion."

- Albert Einstein

Stage 6

Stage 6 is a kinesthetic activity that allows for a direct, 3-dimensional assessment and modeling of the site. As the viewer proceeds through each stage of the remote viewing session the strength of the signal-line gradually increases. This in turn can increase the quality of the information as it's translated into percepts and drawings.

There is a lot of flexibility when it comes to employing Stage 6, and the methods used are often tweaked to better fit the desired outcome. Nevertheless, before engaging in Stage 6 the viewer should have a strong understanding of S1-S4, and be able to reliably produce accurate data on blind practice targets. The total amount of time that a viewer is able to spend engaged in a Stage 6 exploration directly correlates to their skill level. Professional viewers are able to spend between 5-10 minutes in S6, while beginning viewers should limit their exposure to between 30-60 seconds.

There are many avenues where the viewer can jump into Stage 6, but each route requires at least 45 minutes of time-on-target. This requirement is easily met by completing a full remote viewing session through to the site template. To begin, the viewer might label an element on the site template and jump directly into S6. However, most viewers elect to explore elements with S1-S4 first before moving into Stage 6. Moreover, follow-on explorations known as target geometries shift into Stage 6 directly after the completion of a Stage 3 analytic drawing. There is a section dedicated to target geometries later on in this chapter.

Due to the kinesthetic nature of S6, the activity itself appears to quench the desire to produce AOLs, and they instead act as a prompt to elicit further information regarding the site. This includes both the drawing of important site aspects, and the inclusion of high-level ideas or relationships associated with the target.

Standard Stage 6 Drawing

A standard drawing is the most straightforward method of utilizing Stage 6. This tool lets the unconscious mind off the hook to draw whatever it deems as most relevant at the site, or in regards to a specified element.

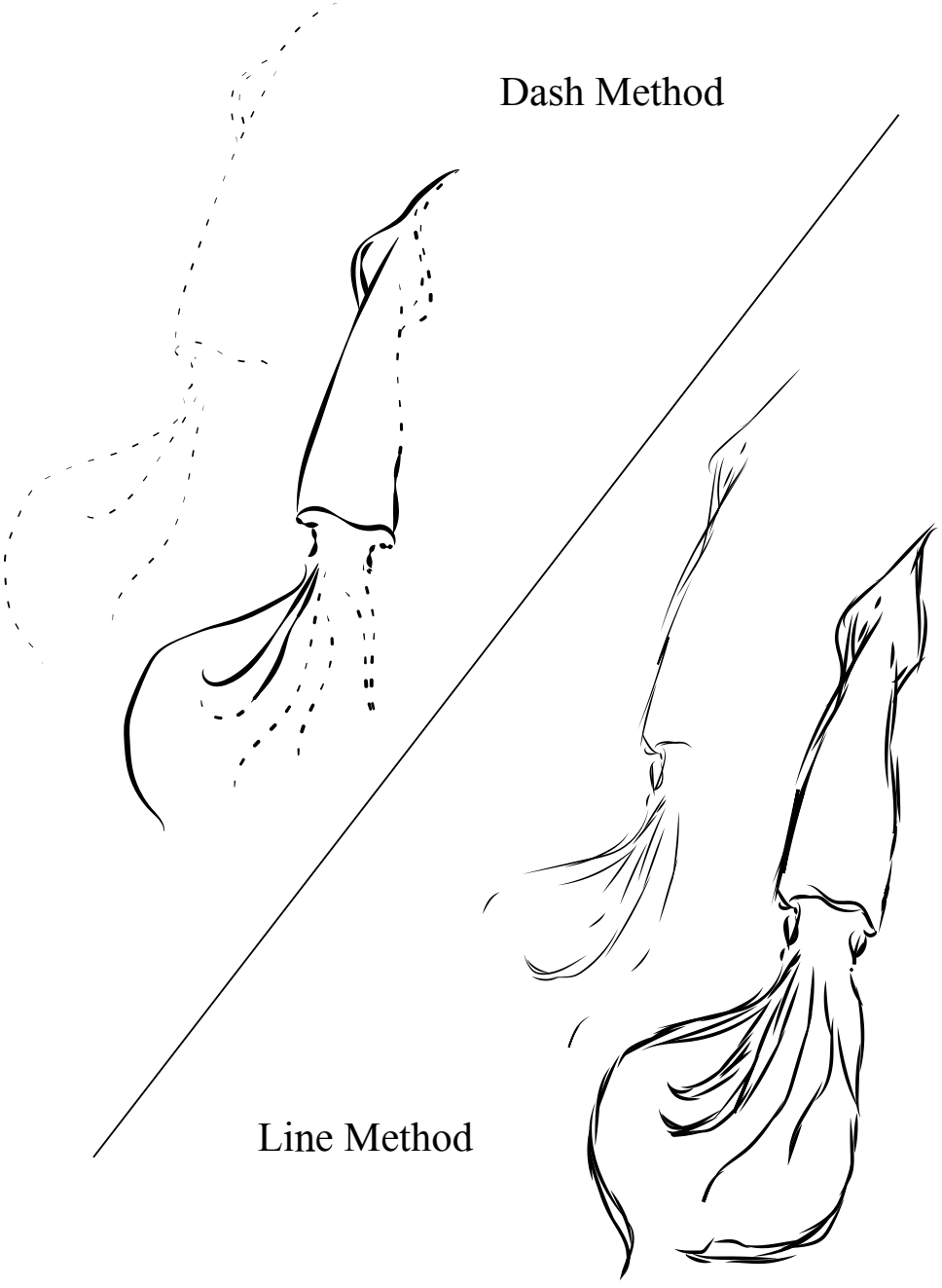
It's also not uncommon for viewers to become aware of high-level ideas associated with the target during a S6 drawing. These descriptors may be written directly onto the Stage 6 page, or objectified on a separate piece of paper using the Stage 4 format. This additional page is referred to as a Stage 6 matrix, and should be prepared in advance if the viewer intends to organize their percepts in this manner. There is no real advantage to the Stage 6 matrix other than keeping the drawing slightly more tidy.

The page heading used for Stage 6 depends on the intended focus of the viewer. For example, to further explore the site the viewer might use, "S6[Site] – Drawing." Similarly, if a specific element or descriptor were explored then the viewer might use the following headers, "S6[1] – Drawing", "S6 – Structure", or "S6 – Lifeform". After writing out the page header the viewer should move down to the middle of the page, and start to spontaneously draw their kinesthetic impressions.

Drawing with the Right Side of the Brain

Many artists often describe the experience known as hyper-focus, which is when they become so engrossed in their activity that they lose track of time, and become oblivious of their surroundings. This is precisely the level of concentration that the viewer wishes to achieve while performing a Stage 6 drawing. As with much of the remote viewing process, the key is to leave analytic engagements behind. Let go of the desire to constantly label things as they are perceived. The viewer should simply draw what spontaneously arises during the exploration.

A Stage 6 drawing primarily engages the right side of the viewer's brain. This hemisphere is best at expressive and creative tasks including facial recognition, music, images, colors, and creativity. The left side of the brain is considered to be more adept at logic, language, and analytic thinking.



Illus. 35 - Stage 6 Drawing Methods

A great exercise to engage the right side of the brain is to practice copying existing line artwork of persons, places, or things. However, to disengage the analytic mind the individual should turn the copied artwork upside down before attempting to recreate it on a blank sheet of paper. Interestingly, this keeps the analytic mind relatively quiet since it's unable to associate a label with the lines being copied. This allows for the right side of the brain to take control of the process. While performing a Stage 6 drawing it's important not to engage in running analysis, and the above exercise gives the individual a sense of what this feels like.

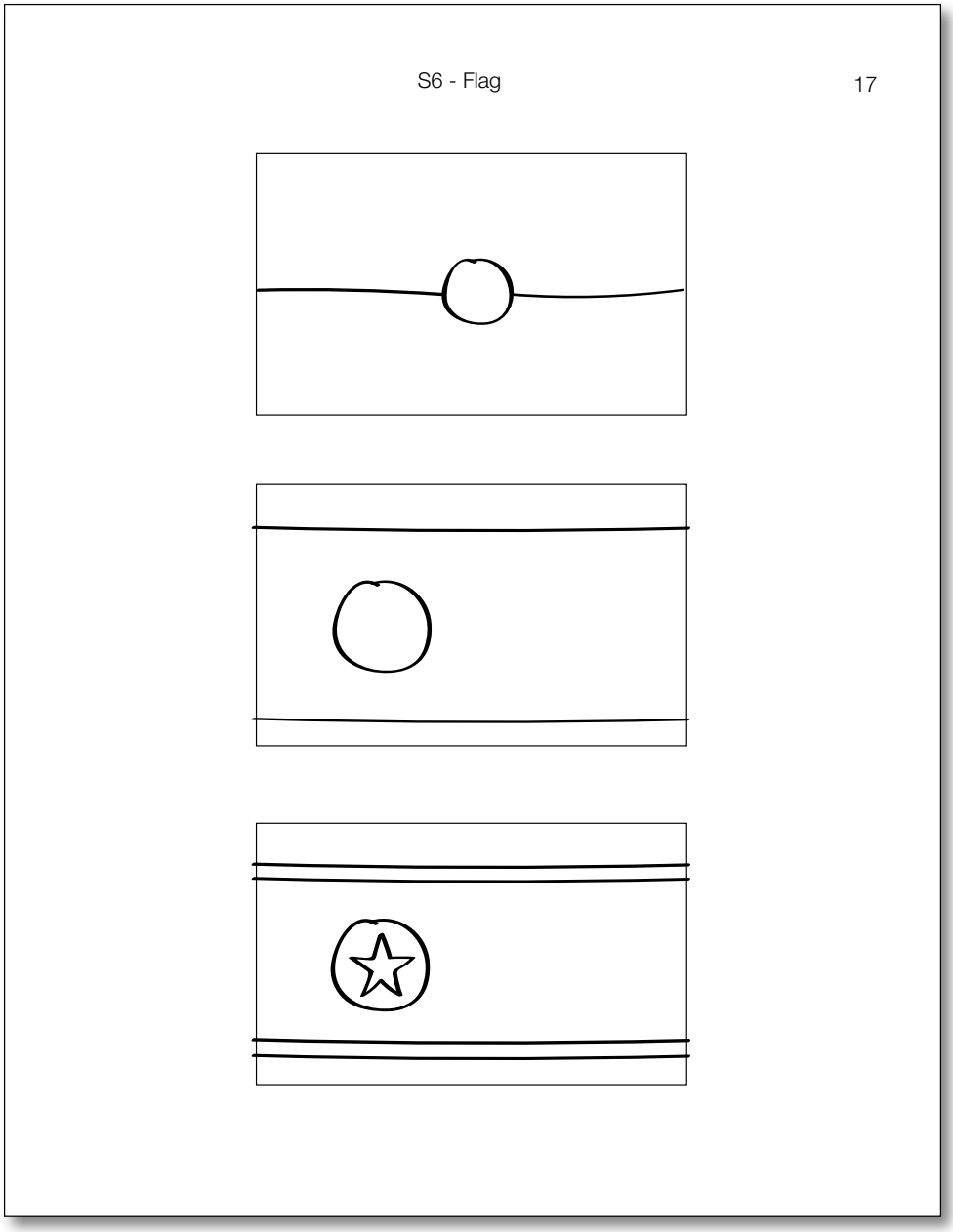
There are two main strategies most viewers use to construct standard Stage 6 drawings. The first is called the dash-method. After writing out the Stage 6 header the viewer attempts to feel out the shapes on the page by producing light dashes before committing to full lines. This exploratory approach can help to avoid a messy construction, and keep the drawing more precise.

Alternatively, some viewers prefer to use gestural lines as a form of exploration in Stage 6. These are light, smooth, exploratory lines that aid the viewer in finding the contour of the target under examination. Ultimately, it's up to the viewer to decide which method they are most comfortable with as both can work equally well.

Flags and Symbols

With Stage 6 the viewer is also able to draw flag designs and symbol shapes that are associated with the target. Since flags and symbols are similar in nature an identical technique is applied for each in the same manner.

There are a few additional steps from the standard S6 drawing exploration that sets this Stage 6 tool apart. Up to this point, the viewer will have likely spent a considerable amount of time-on-target, which allows the individual to refocus the data stream, and provide specific information regarding elements in the site template. However, the viewer must first ensure that the proper chain of custody has been maintained before eliciting Stage 6 data from the unconscious mind.



Illus. 36 - Stage 6 Flag

For instance, if the viewer intends to run Stage 6 on a flag then the corresponding site template should indicate a physical location. If this isn't clear in the original work then the unconscious may return aberrant results. The same applies for symbols, which are commonly used to acquire the visual appearance of company logos. If the viewer has not established continuity with the agency in question, by adequately exploring it in original remote viewing work, then the following Stage 6 would be pointless.

To get started, the viewer should label the top of the page with the appropriate page header, "S6 – Location Flag", "S6 – Symbol", or even "S6 – Company Symbol". Next, the viewer draws out three boundary boxes down the center of the page, and progresses iteratively through each of them. This process attempts to obtain additional details with each consecutive attempt.

The first box is completed rather quickly, and should be used to illuminate the general contour and shape. The second box builds upon this exploration by pulling out some of the finer details. The third box allows the viewer to add the most amount of detail, and clean up any mistakes that they feel were made during the previous two iterations.

Face Drawing

Gathering additional visual information about lifeforms present in remote viewing work is another common use for Stage 6. In some cases, the viewer may wish to directly target and draw the face of a lifeform instead of opting to use the standard, "S6 – lifeform."

There are two primary methods available to carry out a face drawing. The first leaves the unconscious unrestrained, and the Stage 6 sketch starts with the top of the head proceeding down to the chin. Features are spontaneously added as the viewer moves from top to bottom. However, this technique may prove difficult if the viewer is not already a skilled artist.

The second method for Stage 6 facial construction employs a more structured approach, and uses a series of proportion prompts to outline specific features. However, it's important that the lifeform in the original work be identified as human before utilizing this tool. Attempting to apply human facial proportions on a crocodile would result in a worthless drawing.

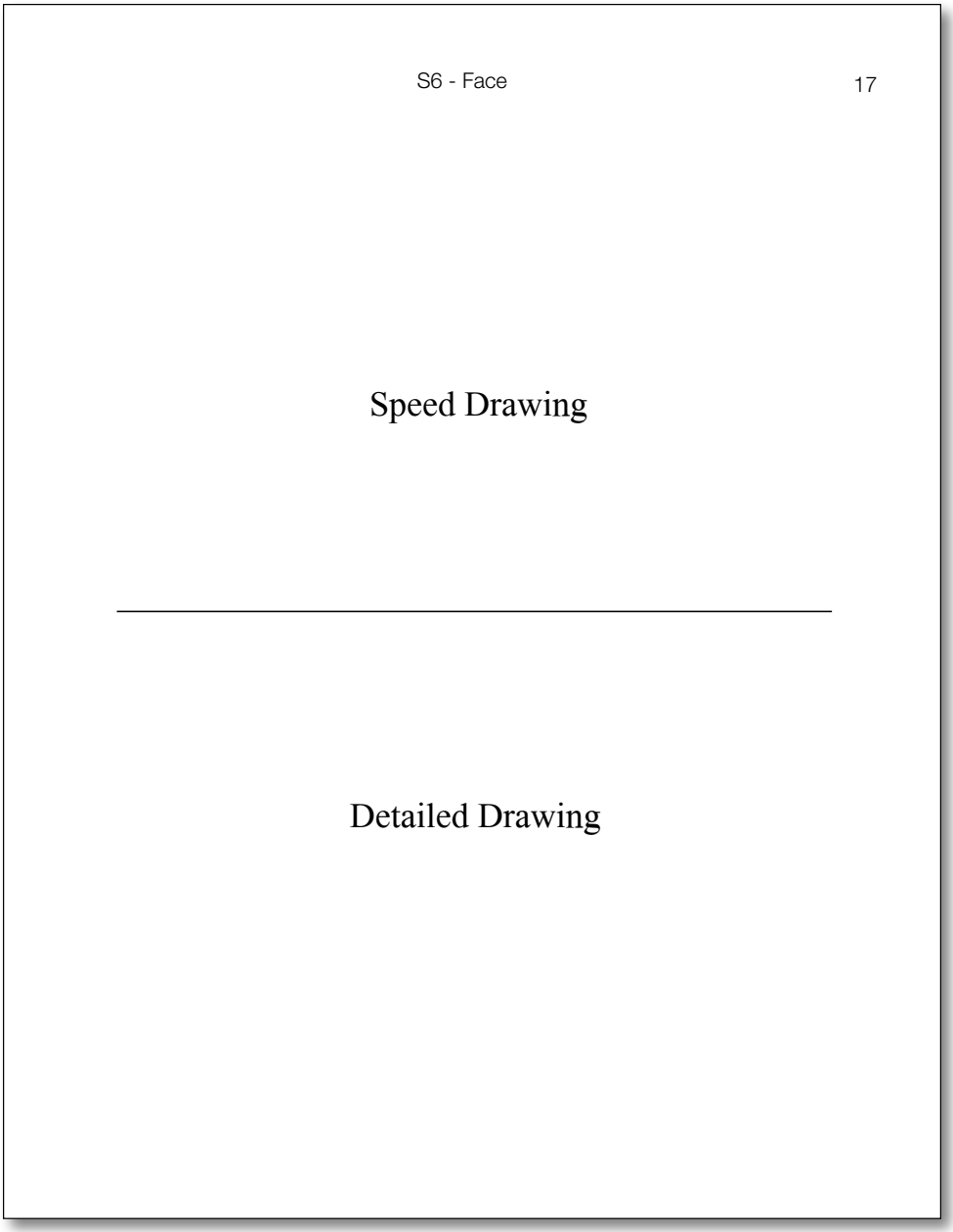
The Stage 6 page heading depends on the targeted element. For instance, if the target in the site template simply denotes a single individual then the viewer may simply write, "S6 – Face". Alternatively, if the site contains multiple lifeforms or numerous elements, it would be wise to specify which person is under investigation with an element number, such as [1], and use the page heading, "S6[1] – Face".

Drawing the face with proportion prompts utilizes an iterative process similar to format used with flags and symbols. The top half of the page is used to piece together a simplistic outline while the bottom half of the page allows the viewer to construct a more detailed drawing.

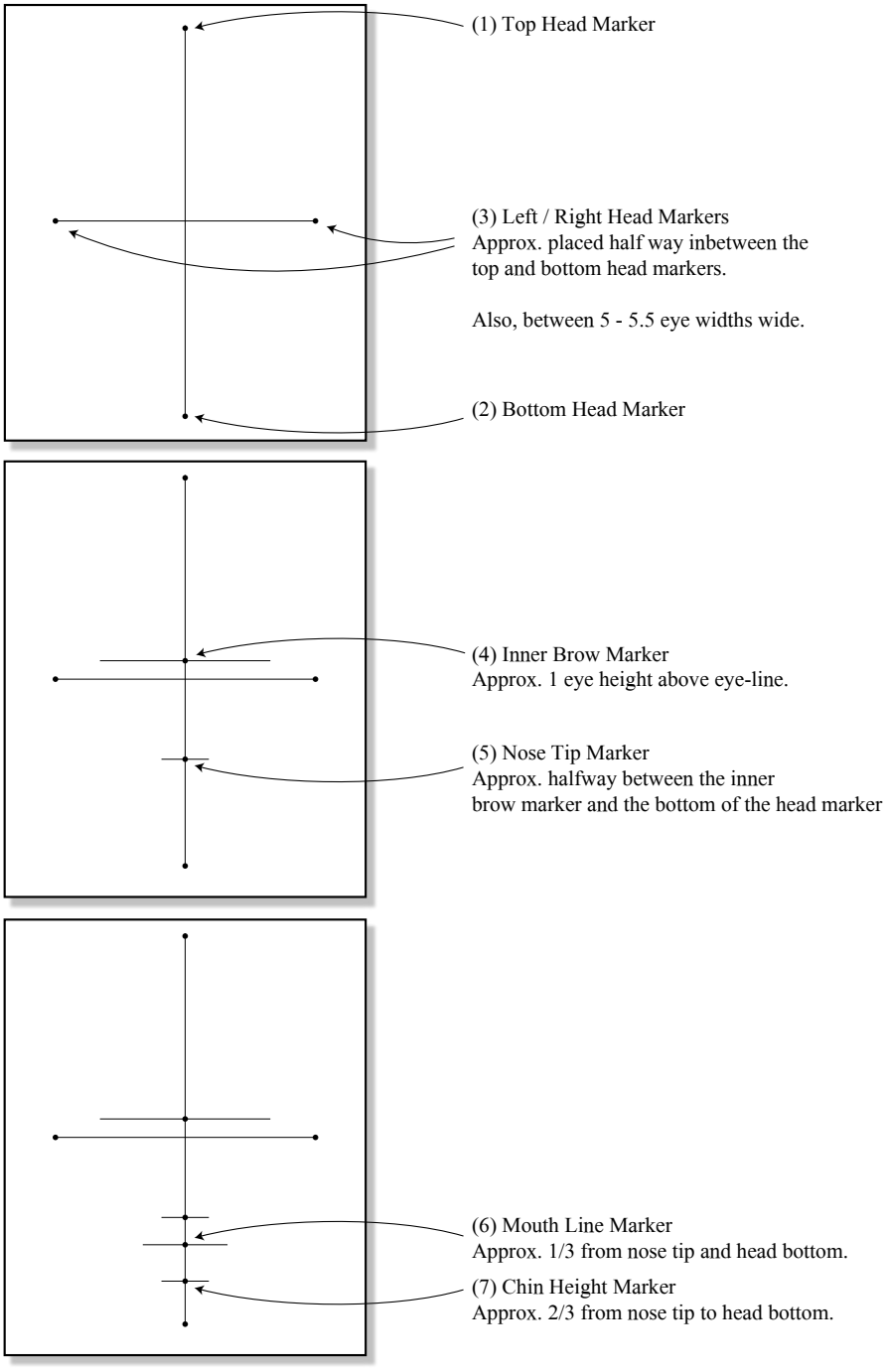
Starting with the first iteration, the viewer should identify the top and bottom boundaries of the head with two dots. The space between these two markings designates the scale for the face drawing. The first iteration is typically drawn a bit smaller than the second, so these dots should be placed closer together since obtaining a general outline of the face is the objective, and not the finer details.

Next, the viewer must determine the width of the face. This is where the first proportion prompt comes into play. The viewer should sub-vocalize, "The width of the face should be perceivable," and proceed to place a dot for the left and right boundary that "feels" correct. As a general rule of thumb, human faces are approximately 5 to 5.5 eye widths wide.

With the outer boundary of the head established the viewer should next proceed to prompt the unconscious for the placement of specific facial features. First up is the eye line. In most humans this is almost always directly in-between the top and bottom of the head. To find the exact position of the marker the viewer may wish to sub-vocalize the following,



Illus. 37 - Stage 6 Face Page Layout


(1) Top Head Marker
(3) Left / Right Head Markers
Approx. placed half way inbetween the
top and bottom head markers.
Also, between 5 - 5.5 eye widths wide.
(2) Bottom Head Marker
(4) Inner Brow Marker
Approx. 1 eye height above eye-line.
(5) Nose Tip Marker
Approx. halfway between the inner
brow marker and the bottom of the head marker
(6) Mouth Line Marker
Approx. 1/3 from nose tip and head bottom.
(7) Chin Height Marker
Approx. 2/3 from nose tip to head bottom.

Illus. 38 - Stage 6 Face Construction Dots

"The eye-line's position should be perceivable."

The remaining guide dots should be acquired in the same manner described above. Below is a list of the order and approximate placement of each marker.

Inner Brow Line - The top of the brow is about 1 eye height unit above the eye line.

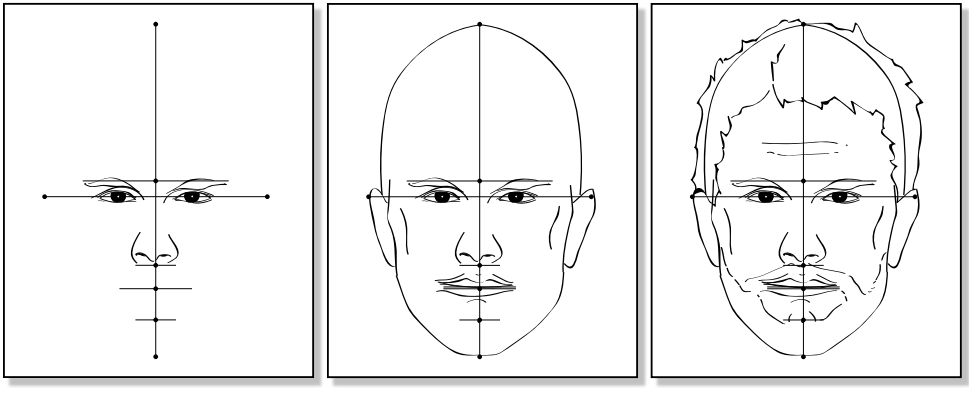
Nose Tip - The bottom of the nose is about halfway between the top of the brow and the lower edge of the chin.

Lower Lip Border - The bottom of the lower lip is halfway between the tip of the nose and the lower edge of the chin.

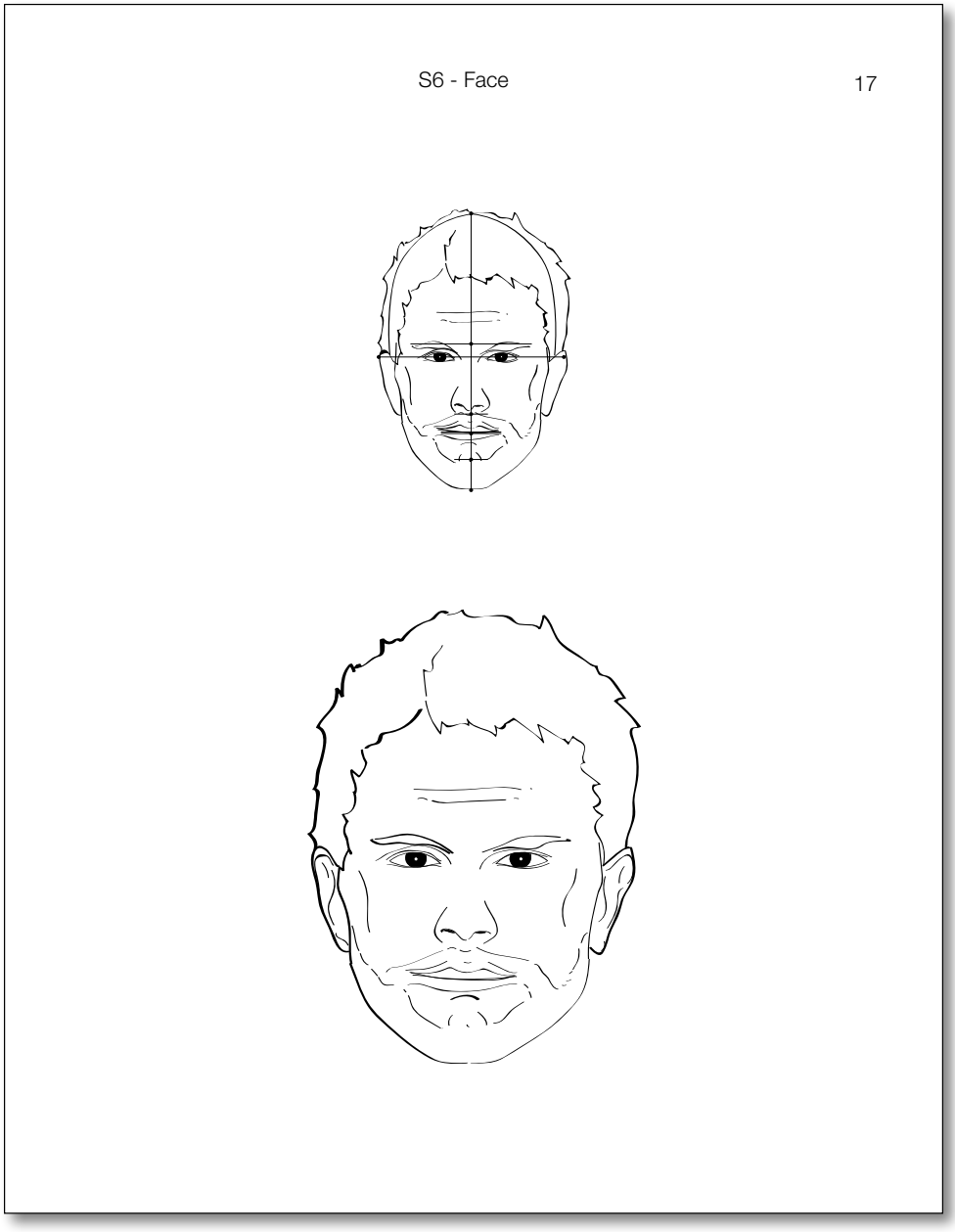
Mouth Line - The mouth line is 1/3 of the way from the tip of the nose to the base of the chin.

Chin Height - The top of the chin is 1/3 of the way from the lower edge of the chin to the tip of the nose.

Once each of these guide dots has been placed the viewer should then proceed to draw the face from the inside out. Starting first with the eyes, and then the brows and nose. Next the viewer should draw the mouth, and the outlying features such as the hair and ears.



Illus. 39 - Stage 6 Face Progression



Illus. 40 - Stage 6 Face Complete

The first iteration of the face drawing should come together rather quickly once the guide markers have been established. The goal with the first drawing is to provide a general feeling for the basic proportions of the face. The second iteration builds upon this foundation, and allows the viewer to refine the overall shape. This second iteration also allows the viewer to add additional details such as complexion, scars, piercings, and facial hair.

Stage 6 Motion

A Stage 6 motion exploration utilizes the viewer's full-body, kinesthetic response to the target. This type of movement can be particularly helpful in determining the nature of certain types of energetic activities.

To begin, the viewer would use the following page header on a blank sheet of paper, "S6 – Motion". Next, the viewer should stand up straight in a relaxed stance, and sub-vocalize the following prompt, "The motion at the site should be perceivable." The viewer may then proceed by writing down onto the page spontaneous physical impressions that they perceive in their body. The goal of this exploration is determine the degree of movement at the site. For instance, if the target pointed to a location with 60 mile an hour winds then the viewer might describe a strong lateral movement, and a difficulty standing up straight.

If the viewer wishes to investigate a specific element on the site template, or related follow-on work, then this should be reflected in the page heading and prompt. For example, "S6[1] – Motion" would limit the Stage 6 exploration to motions that are associated with element 1. The prompt utilized should also specify this, "The motion associated with element 1 should be perceivable."

A common use for the Stage 6 motion exploration is determining potential velocities associated with a death. The most common cause of death encountered by forensic professionals is a blunt force trauma. Alternatively, traumatic deaths such as gunshot wounds or sharp force injuries occur under a relatively limited number of circumstances. In either case, the viewer should be able to glean pertinent information about what kind of

event they're dealing with.

Did the victim fall forwards or backwards? Where did the victim place their hands in the moment before death? Were their arms up in front of their body in a protective demeanor, or were they down at their side indicating that they were unaware of the incoming danger? Ultimately, it's up to the viewer to determine which prompts should be used during a Stage 6 motion exploration, but the tool lends itself to exploring in a freeform manner.

Stage 6 Vector

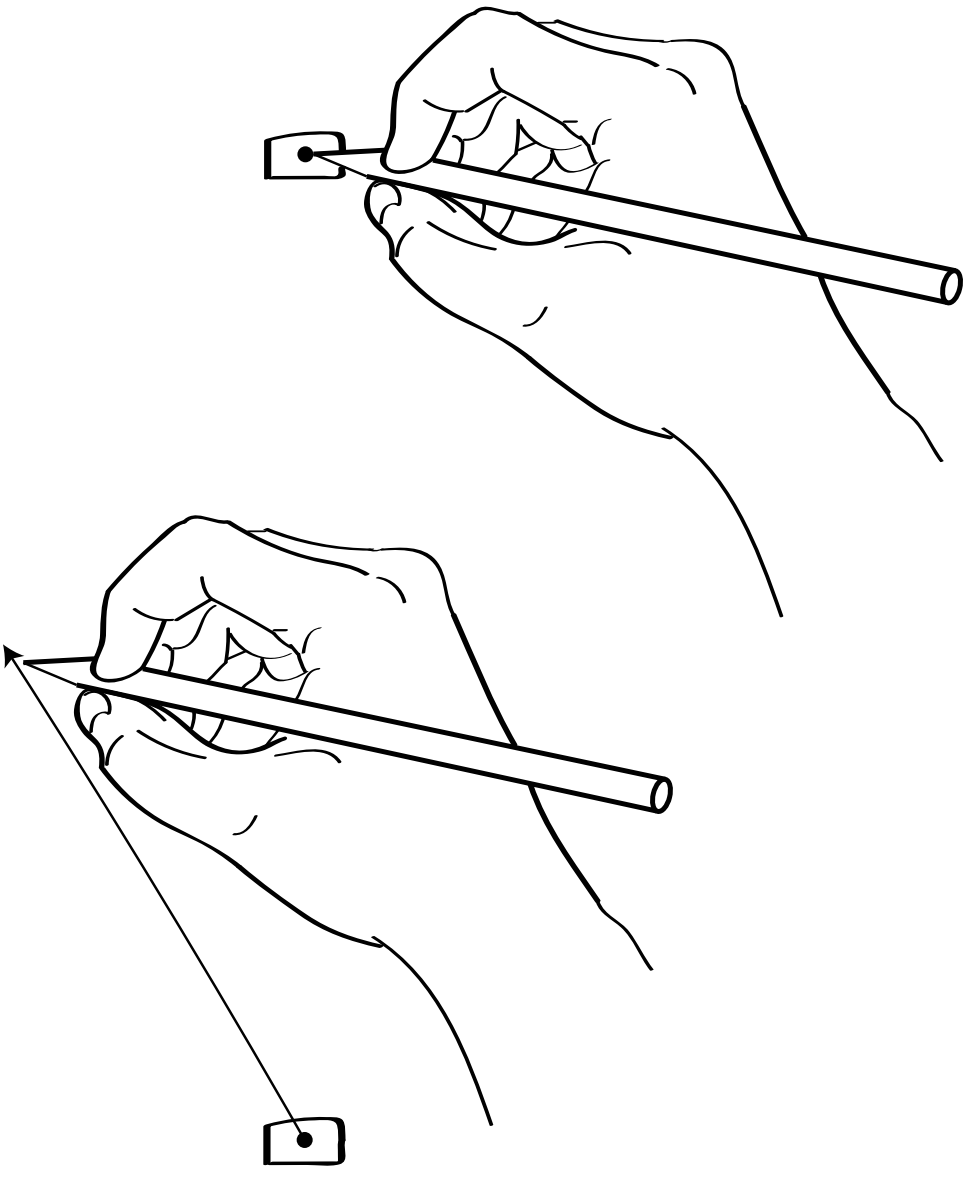
A Stage 6 vector is very similar to the S6 motion exploration. Both tools utilize the body's kinesthetic response to the target in a measurable way. Instead of using the entire body the vector movement focuses on a spontaneous arm motion moving away from a marked position on the page. This originating point is set up in advance, and usually represents an element from the original site template or related follow-on work.

Prompts utilized by the viewer to generate this vector line may vary, but a few common ones are:

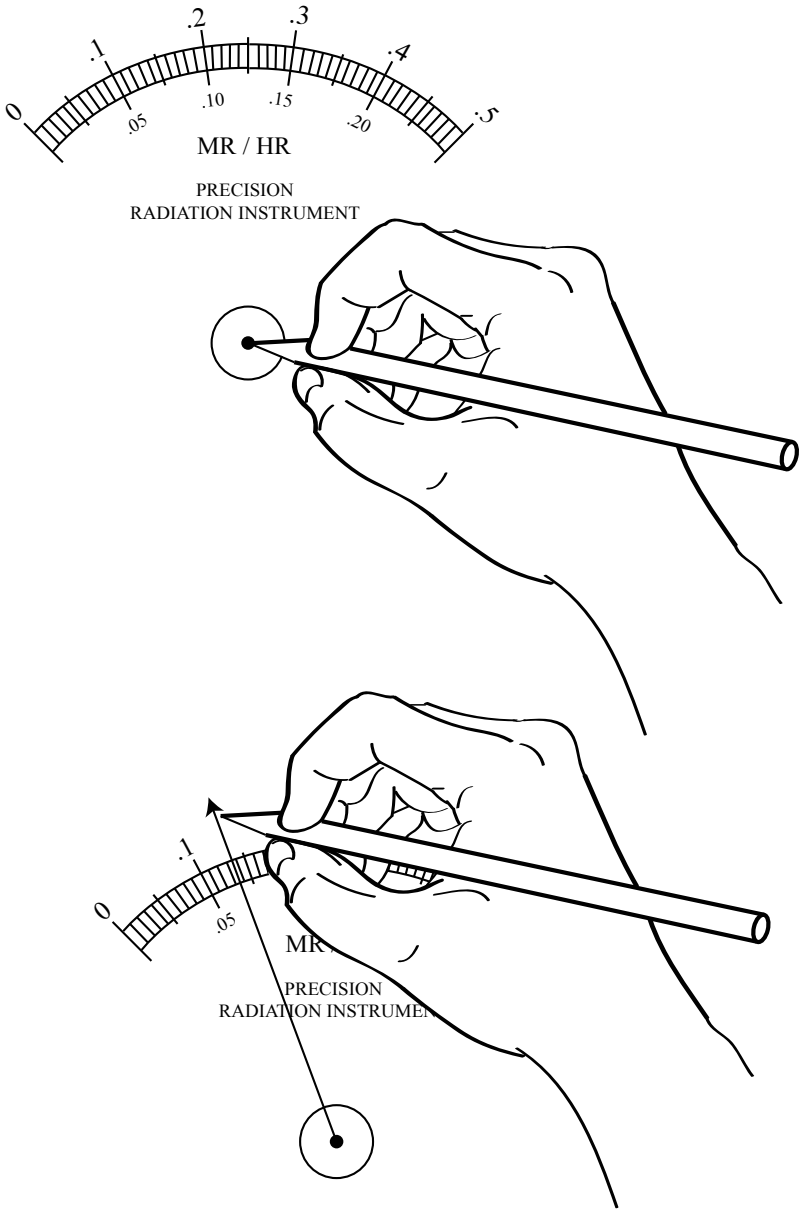
"The cardinal direction of North should be perceivable"
"My present location should be perceivable"
"The previous location of N should be perceivable"
(where N represents a TRN or element number)

To begin a Stage 6 vector movement the viewer must first assign a reference point, such as [1] on the original site template. The resulting page header should then be written as, "S6[1] – Vector". Next, the viewer should draw a small, simple diagram or symbolic representation of the element in the center of the page.

Finally, the viewer should touch their pen to the page directly on the diagram, and sub-vocalize their chosen prompt, which initiates a spontaneous arm movement away from the center point. The Stage 6 vector utilizes the same kinesthetic process, not unlike an ideogram, except that it's in a straight line moving away from the target.



Illus. 41 - Stage 6 Vector, Start to Finish



Illus. 42 - Stage 6 Vector Geiger Counter

As with all advanced exploration tools, performing the Stage 6 vector movement requires practice. It appears that there is also a learning curve associated with the viewer's unconscious. It's not uncommon for new students to repeatedly generate a vector line that is 180 degrees opposite of the correct direction. This hurdle is overcome with practice, and proper feedback on blind remote viewing targets.

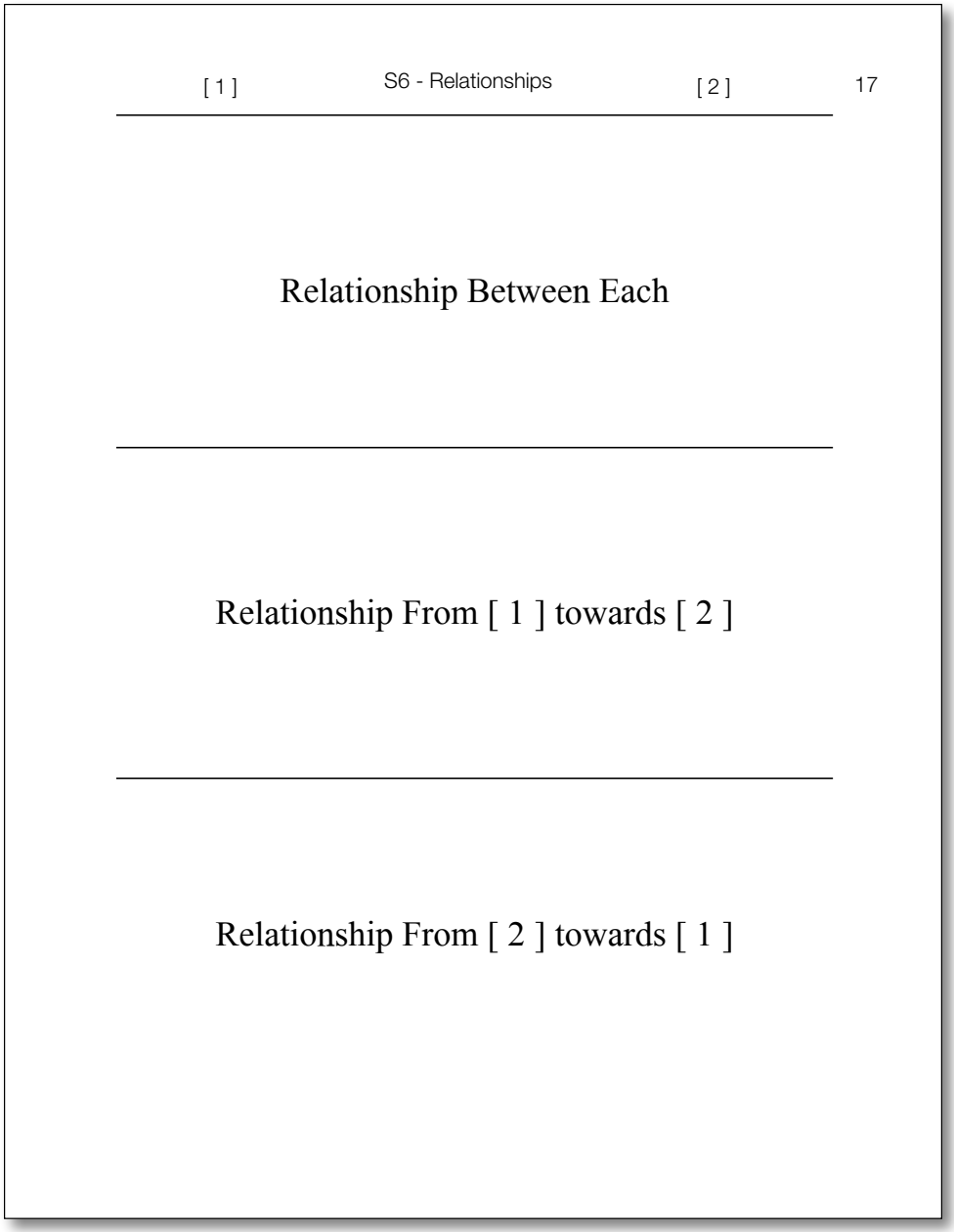
Interestingly, the remote viewing unit in the US military discovered a clever way to employ the Stage 6 vector exploration. When tasked with determining radiation levels for various points on a satellite photo, the team drew a symbolic Geiger counter on the Stage 6 page. Using a prompt similar to, "The level of radiation should be perceivable," issued a vector line representing the needle of the Geiger counter, which allowed the viewers to map out radiation zones.

Stage 6 Relationship Diagrams

The relationship diagram is a Stage 6 tool that allows the viewer to gather additional descriptive data regarding interactions between two different elements at the target site. However, the modality of this exploration is a bit different than the previous Stage 6 movements.

Up to this point, the Stage 6 tools discussed prompt a kinesthetic activity that utilizes what is known as the detect mode. This particular modality is engineered to progressively energize the viewer, which results in drawings, motions, and vectors.

In contrast, Stage 6 relationship diagrams employ a different modality, known as the decode mode. The decode mode kinesthetic is an objectification that acts as a response to the stimuli of the detect mode. This objectification results in descriptive verbal data, and the format allows the viewer to directly pull high-level comparison percepts off the signal-line. A few reasons that viewers may wish to employ this method of exploration are to highlight relationships between lifeforms, control systems, or even types of energy at the target site.



Illus. 43 - Stage 6 Relationships Format

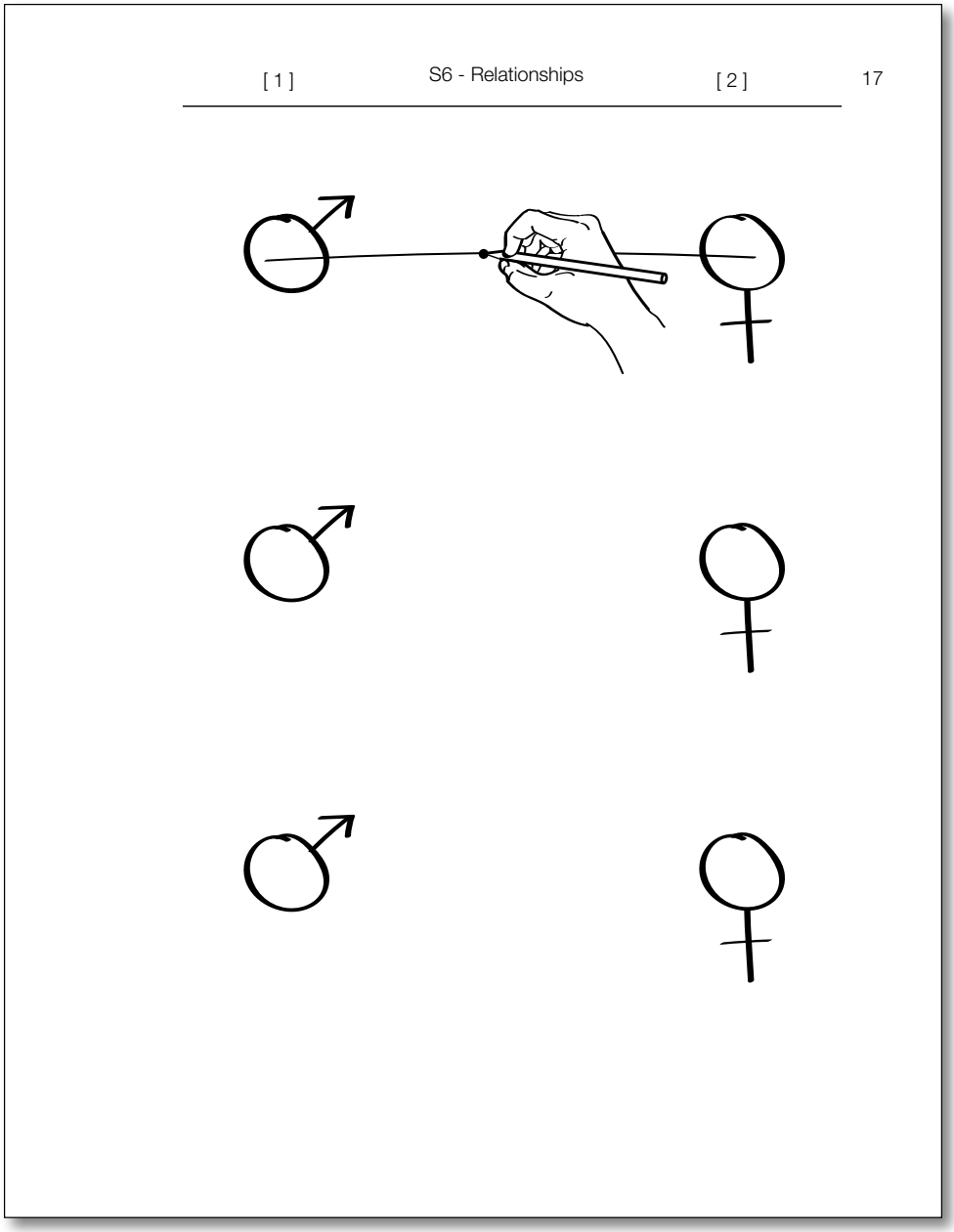
To begin, the viewer should label two separate elements on the site template, or related follow-on material. The Stage 6 header used is, "S6 – Relationships". The format of the page should be viewed as two separate columns, and the viewer should label the top of these with each element number.

Below the column labels there are three distinct rows. The Stage 6 is carried out by drawing diagrammatic representations of each element, and investigating the space in-between. Simple archetype shapes work well to denote each element in this stage. Lifeforms might be represented with circles, components with right angles, and energy forms with wavy lines.

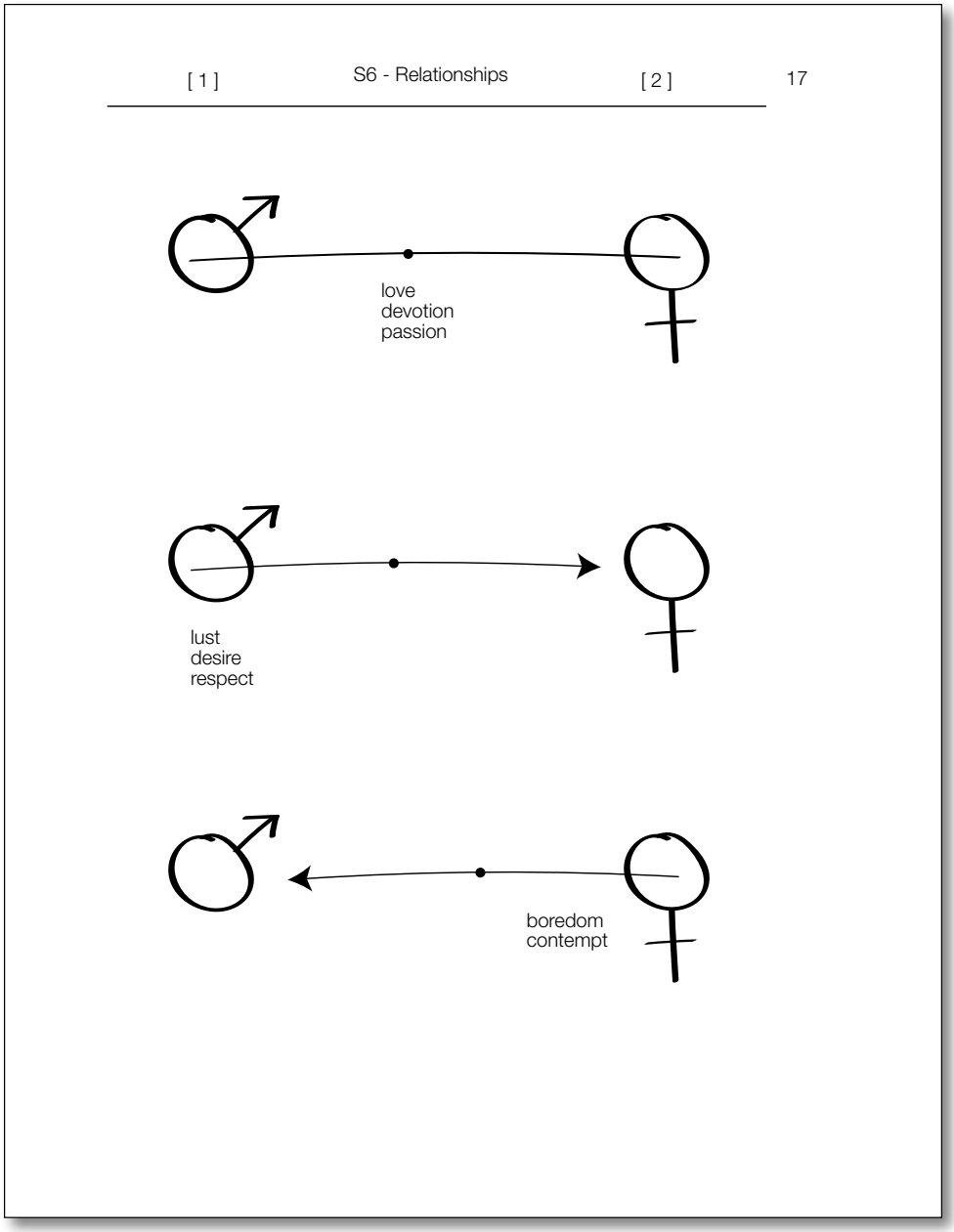
The first row designates the relationship between each element. To indicate this, the viewer should draw a straight line between each diagram. The second row represents the first element's relationship towards the second, which is indicated by an arrow line. Third row represents the second element's relationship towards the first, which is marked with an arrow line in the opposite direction.

Once the diagrams have been drawn on the page, the viewer should place the tip of their pen on to the uppermost line in-between the two elements, and prompt their unconscious for information regarding the relationship. The viewer may sub-vocalize, "The relationship should be perceivable," and proceed to write down descriptors as they spontaneously arise until they notice an extended pause in the data stream. The viewer should then move down, and repeat this process in the remaining two rows.

As an example, if the two elements represent a married couple, the first row of data might describe the relationship with words such as love, devotion, and passion. On the second row the male might view the female with lust, desire, and respect. And in the third row the female might view her partner with boredom and contempt. The first exploration describes the concepts associated with the relationship between the two people, and the following two rows investigate the relationship of each individual towards the other.



Illus. 44 - Stage 6 Relationships Start



Illus. 45 - Stage 6 Relationships Complete

Target Geometry Explorations

A target geometry is a high-level prompt that shifts the unconscious mind to a specified vantage point, which allows it to perceive visual details about the target. However, remember that the unconscious does not physically or energetically move around the actual target site since it's only describing patterns of information as they exist in the Matrix. Yet, the unconscious mind does appear to possess the ability to alter its relative position in 3-dimensional space, and adjust how it describes visual aspects about the site.

Target geometries are most often employed when the viewer is interested in acquiring a more detailed visual understanding of an element at the target site. Visual data is the operative idea here. Instead of using the standard SSBP prompt (something should be perceivable), a target geometry utilizes SSBV (something should be visible). Visibility relates to the act of seeing pertaining to light, and within the range of wavelengths at which the eye is sensitive. This is much different than something being perceivable, which is to simply become aware of through any of the senses. Focusing on visibility omits smells, tastes, temperatures, and sounds.

The target geometry prompt is often repeated from various distances and angles to gain a 3-dimensional understanding of the target. The anchor, distance, and orientation variables within the prompt guide the unconscious to the desired observation point.

The Anchor

The viewer must first decide what they wish to visually investigate. This component is known as the anchor. However, unlike standard Stage 6 drawings, which require at least 45 minutes of time-on-target, the TG prompt may actually be carried out the moment a suitable anchor presents itself. For instance, after the completion of S4[X] the viewer could move directly into a target geometry prompt. Even so, most viewers employ the prompt with an element number off the site template, or related follow-on material.

The Distance

Next, the viewer must determine the distance away from the anchor point that they're interested in visually observing from. Standard metrics work well here such as inches, meters, or miles. Utilizing the diameter of the anchor itself is also a valuable unit of measurement that the unconscious mind understands. However, the viewer should take care not to position the unconscious too far away from the target as visual data will deteriorate with distance.

The Orientation

Finally, the orientation away from the anchor must be specified. Cardinal directions such as north, east, south, and west are often used to specify this variable. The qualifiers "above" and "below" are also often used. Nevertheless, proceed with caution since some qualifiers may leave the prompt ambiguous. For example, the qualifiers "left" and "right" may return aberrant information. What is the left or right side of a symmetrical bowl?

The target geometry prompt might look something like this:

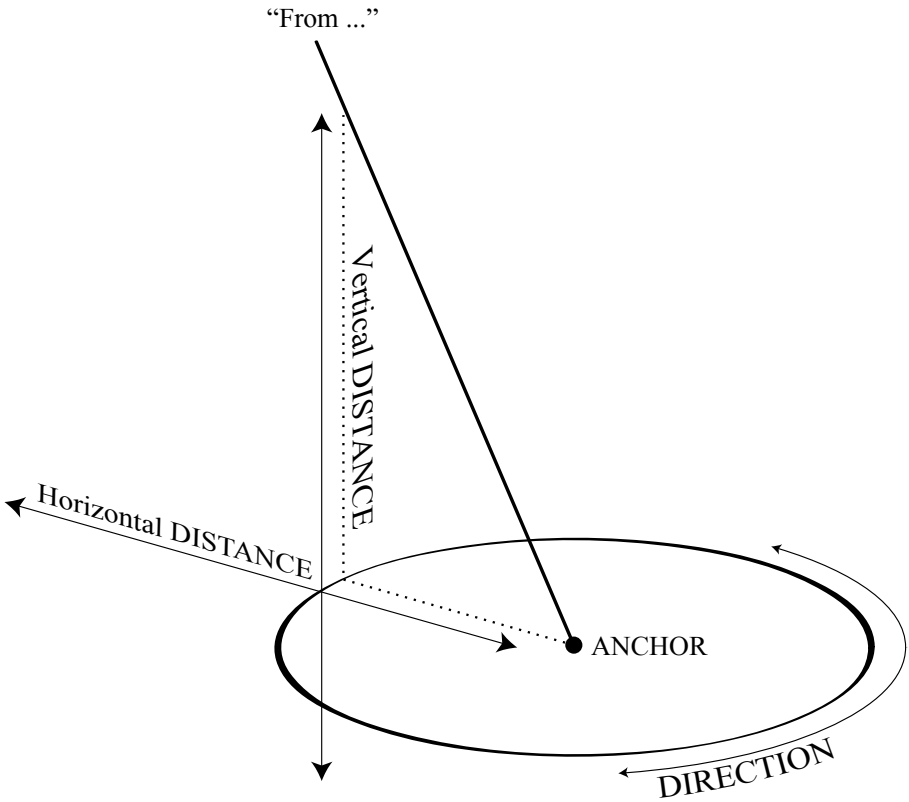
"From 2 target diameters west of [1] SSBV"
"From 1 mile above [X] SSBV"

Notice that each example prompt starts with the word "from." This communicates the proper direction that the unconscious should view visual aspects about the target. Without this qualifier the prompt would attempt to describe the area around the vantage point itself, which would actually require a full remote viewing session to maintain a proper chain of custody. Removing the word "from" would alter the prompt into a site movement.

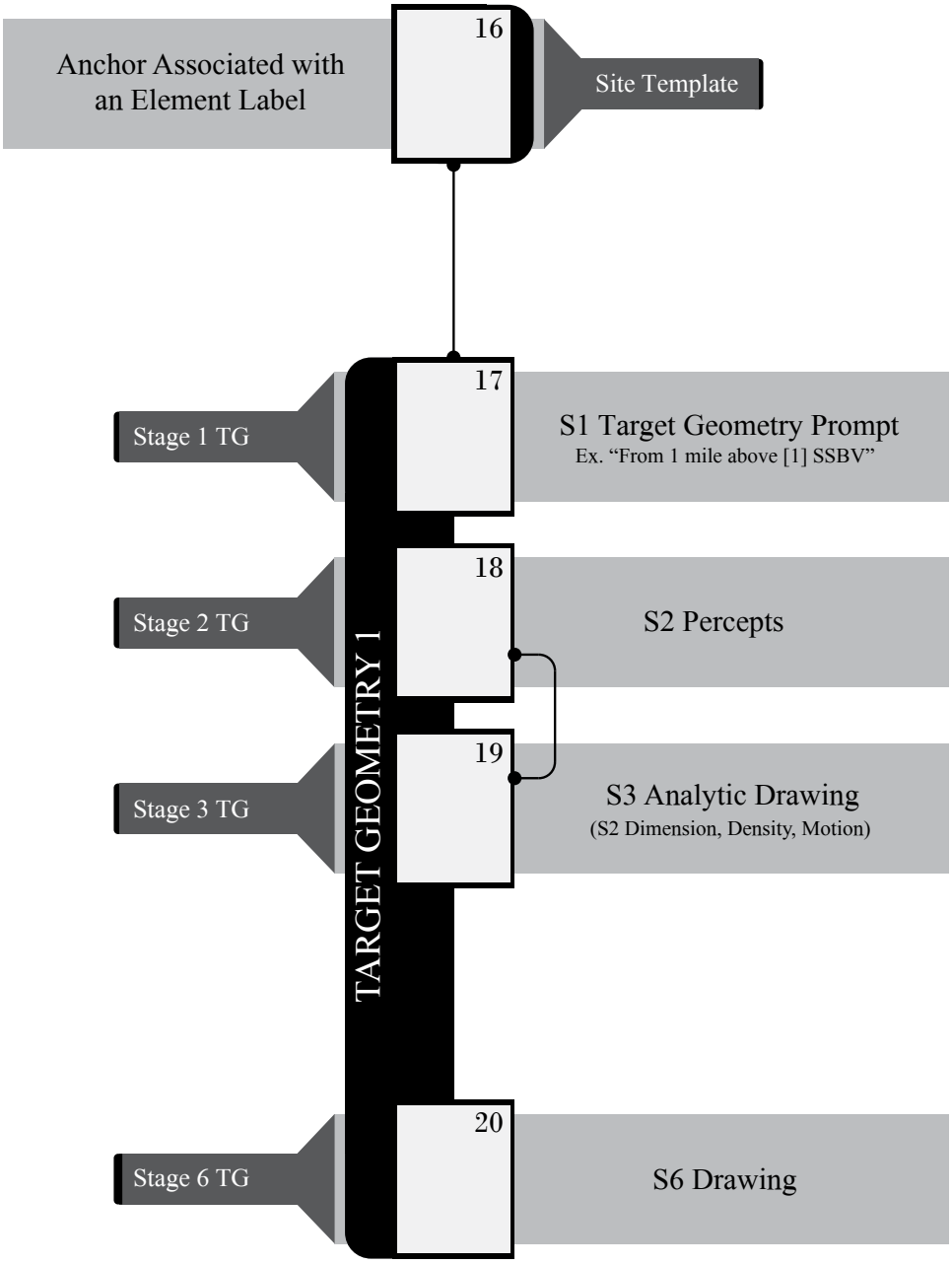
"From 100 meters northwest and 150 meters above the site SSBV"

In this example, notice how the prompt is structured to allow for two distance and orientation qualifiers. A common pitfall associated with shifting around the site is to accidently obstruct the visual line-of-site with the anchor. The unconscious mind isn't going to bump into a wall. It will

simply reposition, and visually describe from precisely the spatial coordinate outlined. If the viewer isn't careful they may end up directing their unconscious to the inside of a solid object, which undermines the effort.



Illus. 46 - Target Geometry Cue Visual Representation



Illus. 47 - Target Geometry Flowchart

Target Geometry Format

After determining an adequate prompt the viewer should start by running Stage 1 through Stage 3, and end with an optional Stage 6 drawing. The page headers are S1[TG1], S2[TG1], S3[TG1], and S6[TG1]. The number written after TG increases with each new target geometry prompt.

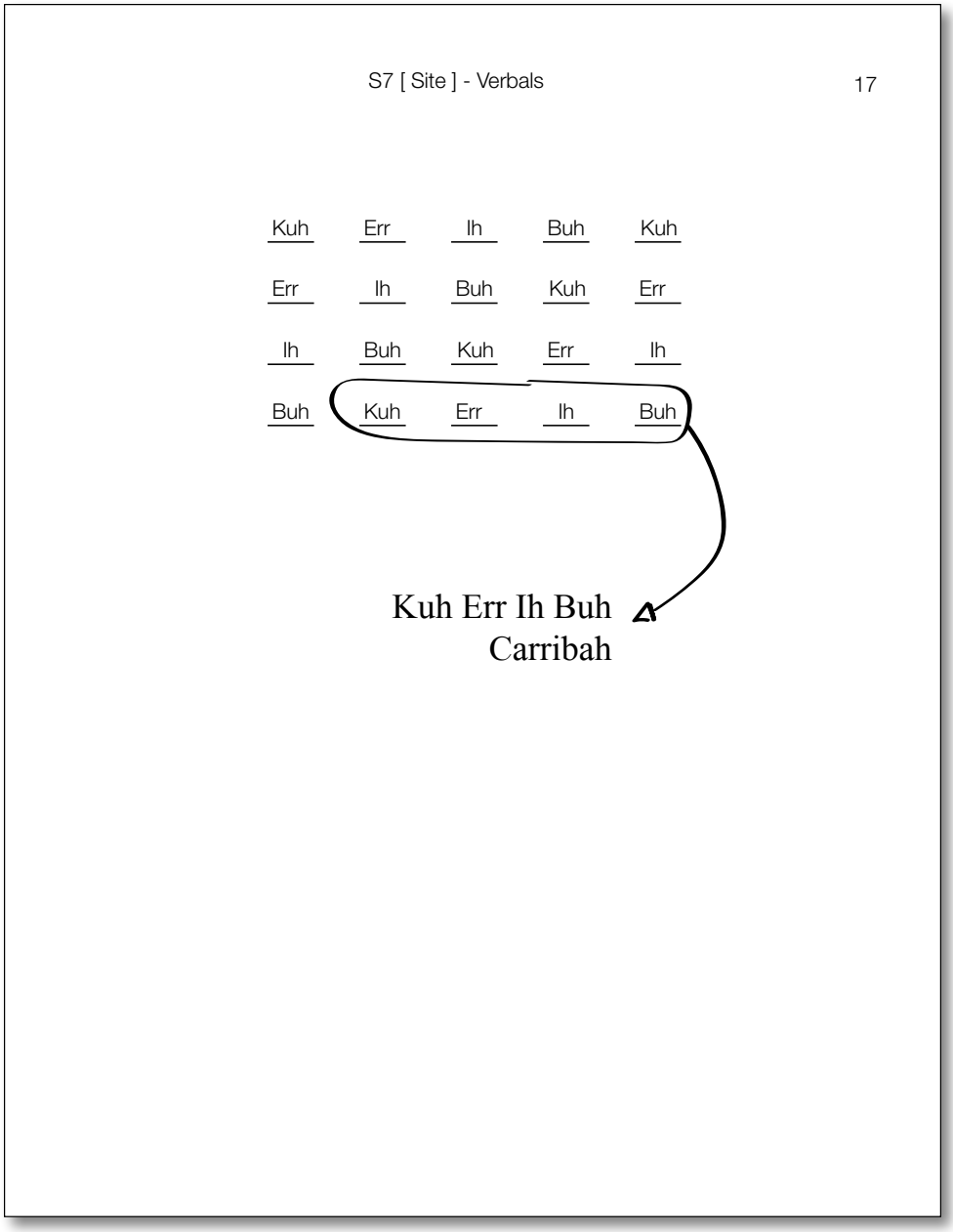
The viewer should also be sure to use an analytic drawing for Stage 3, which constructs a diagrammatic representation from the new vantage point with each dimension, density, and motion descriptor from the preceding Stage 2. If the viewer wishes to render a detailed Stage 6 drawing then they should skip Stage 4, and move directly into S6 after S3.

Finally, the viewer may opt to run additional target geometries from varying angles, and combine them afterwards into a composite or 3-dimensional sketch. However, it's important that the viewer use caution here since the anchor may actually be a duplex or contain multiple entities. Never assume that the object has symmetry of any kind.

Stage 7

Stage 7 focuses on pulling verbal phonemes directly off the signal-line. This stage allows the viewer to produce names of persons, places, and things at the target site. In the hands of a skilled remote viewing practitioner this tool can provide invaluable supporting data. However, the results should never be used as the exclusive foundation for a site postulate.

To enter Stage 7 the viewer is required to have spent at least 45 minutes of time-on-target similar to Stage 6. Most viewers utilize Stage 7 after the completion of the site template, or related follow-on explorations. The page heading should reflect the element under investigation. For instance, "S7[1] – Verbals." Similarly, to investigate the name associated with the site the viewer should use, "S7[Site] – Verbals".



Illus. 48 - Stage 7 Completed

To carry out the Stage 7 the viewer should perform the following steps:

1) Sit up straight in their chair.
2) Relax their throat and larynx.
3) Take a deep breath.
4) While exhaling, produce a spontaneous phonetic sound.
5) Write down the sound on the page.

These steps should then be repeated approximately twenty times. The viewer should write out each phoneme on the page, from left to the right, until they reach five iterations. They should then move down a row, and repeat the process. The unconscious mind will return to the first phoneme of a name once the final phoneme has been produced. If the viewer notices this repetition they may conclude the Stage 7.

AOLs are bound to arise during this exploration, and the viewer must be sure to properly declare each on the page. The pacing should be fairly quick without long breaks in-between each exhale.

Before running Stage 7 the viewer may find it useful spending some time reviewing how their native language's phonology is structured. Becoming familiar with the phonetic list is helpful in much the same way the word descriptor list is helpful during Stage 2.

The chart below contains each of the phonetic transcription symbols under the IPA (International Phonetic Alphabet) column for modern English dictionaries.

International Phonetic Alphabet

Vowels – pronounced with an open vocal tract with no air pressure build up.

IPA	Examples
ʌ	cup, luck
ɑ:	arm, father
æ	cat, black
e	met, bed
ə	away, cinema
ɜ:^{r}	turn, learn
ɪ	hit, sitting
i:	see, heat
ɒ	hot, rock
ɔ:	call, four
ʊ	put, could
u:	blue, food
aɪ	five, eye
aʊ	now, out
eɪ	say, eight
oʊ	go, home
ɔɪ	boy, join
eə^{r}	where, air
ɪə^{r}	near, here
ʊə^{r}	pure, tourist

Consonants – articulated with complete or partial closure of the vocal tract.

IPA	Example
b	bad, lab
d	did, lady
f	find, if
g	give, flag
h	how, hello
j	yes, yellow
k	cat, back
l	leg, little
m	man, lemon
n	no, ten
ŋ	sing, finger
p	pet, map
r	red, try
s	sun, miss
ʃ	she, crash
t	tea, getting
tʃ	check, church
θ	think, both
ð	this, mother
v	voice, five
w	wet, window
z	zoo, lazy
ʒ	pleasure, vision
dʒ	just, large

CHAPTER 10

Remote Viewing Session Examples

"Who looks outside, dreams; who looks inside, awakes."

- Carl Jung

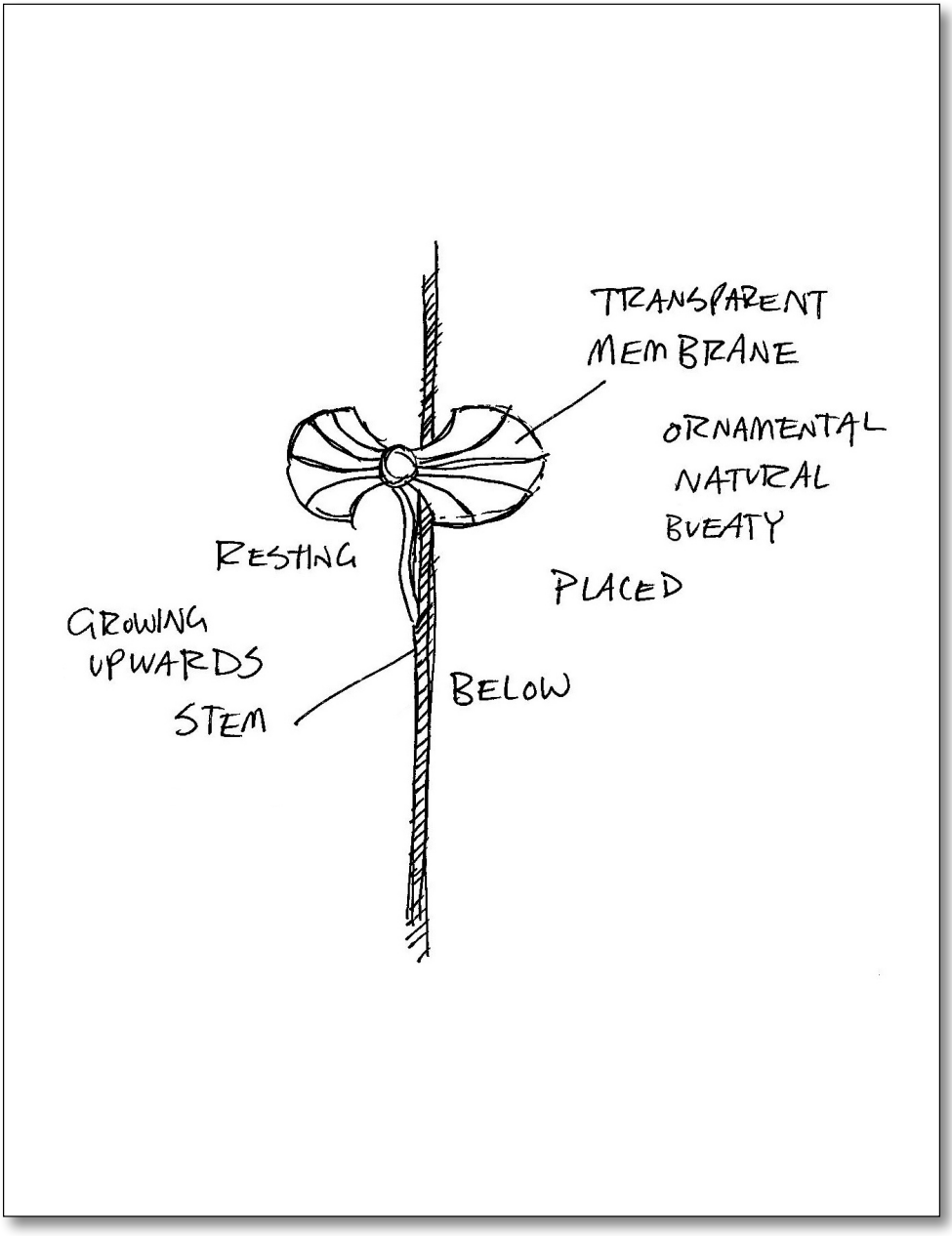
RV Example 01 - Practice Photo

This first example displays the level of accuracy that is achievable with the LRV methodology. Photographs, like the dragonfly below, are used by viewers to practice the skill, and obtain immediate visual feedback on the quality of their session work. Remember that it's standard RV protocol to execute a session while blind to the target. The viewer is only given a reference number to begin, and they have no idea what they're viewing.

In this example, the viewer accurately procured a number of high-level ideas associated with the target, and also produced a similar, diagrammatic drawing of the photograph. The transparent membrane clearly lines up with the dragonfly's wings, and the stem that it's resting on is plainly visible in the feedback photo. Interestingly, the idea that the dragonfly has been placed like an ornament also indicates that the photographer may have used a pinned specimen to take the picture.

RV Target Feedback Photo

RV Session Site Template



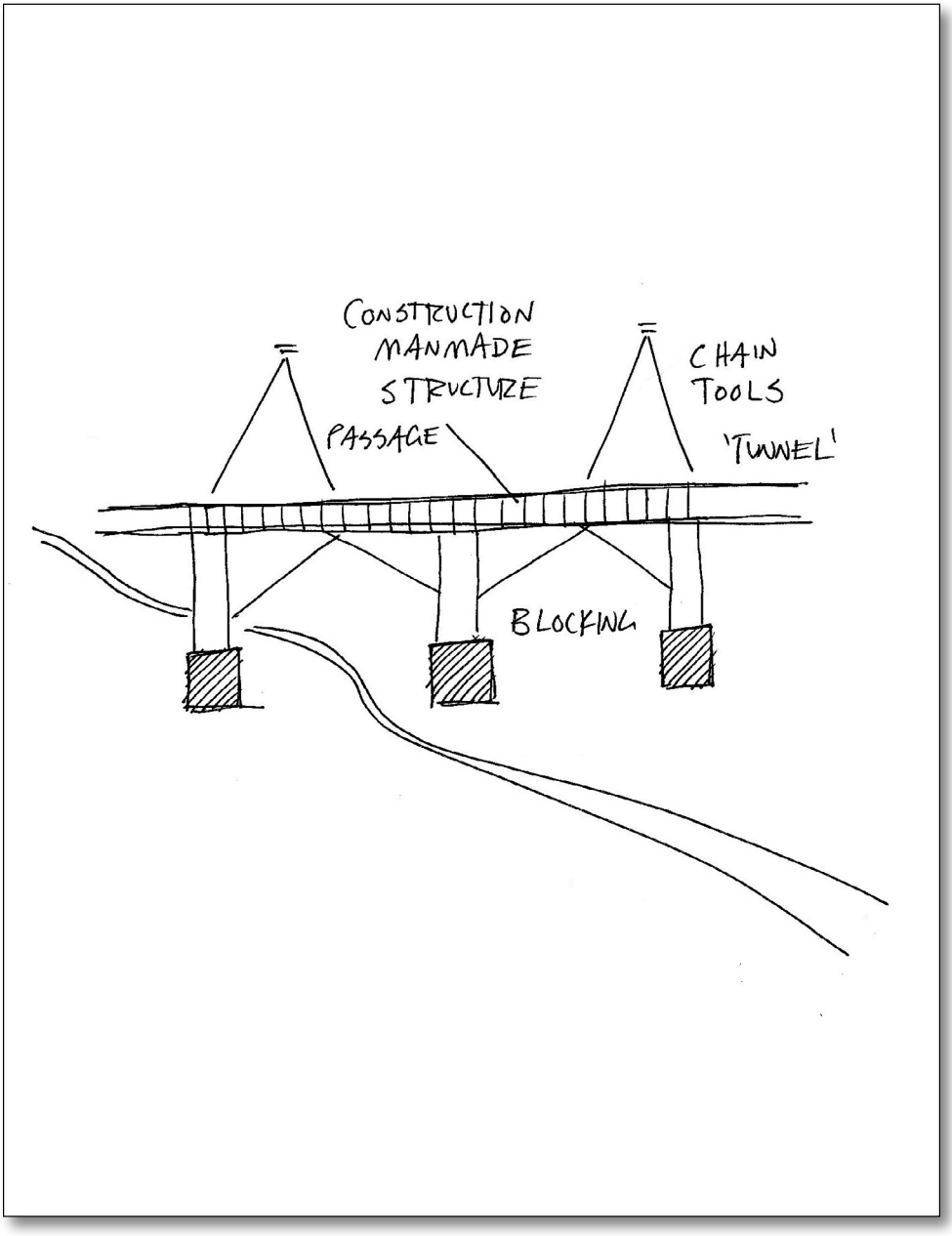
RV Example 02 - Practice Photo

In this second example the viewer again faithfully recreates an unmistakable depiction of the site in the feedback photograph. While the site template may appear to be a very simple drawing, it contains all of the necessary ingredients to adequately represent the concept of a bridge under construction. The high-level descriptors clearly state that there is a man-made structure that is under construction, and is associated with the idea of passage. Chains and tools are also present, which are clearly evident in the feedback photo.

Archetypically, the sketch is also an accurate visual recreation of the target site. Both cranes in the photo are represented as tall, angular peaks on the site template. The vertical struts are also present in the diagram, which accurately matches the design on the beams. And while the word "bridge" wasn't explicitly stated in the session, it's easy to reach that conclusion.

RV Target Feedback Photo

RV Session Site Template

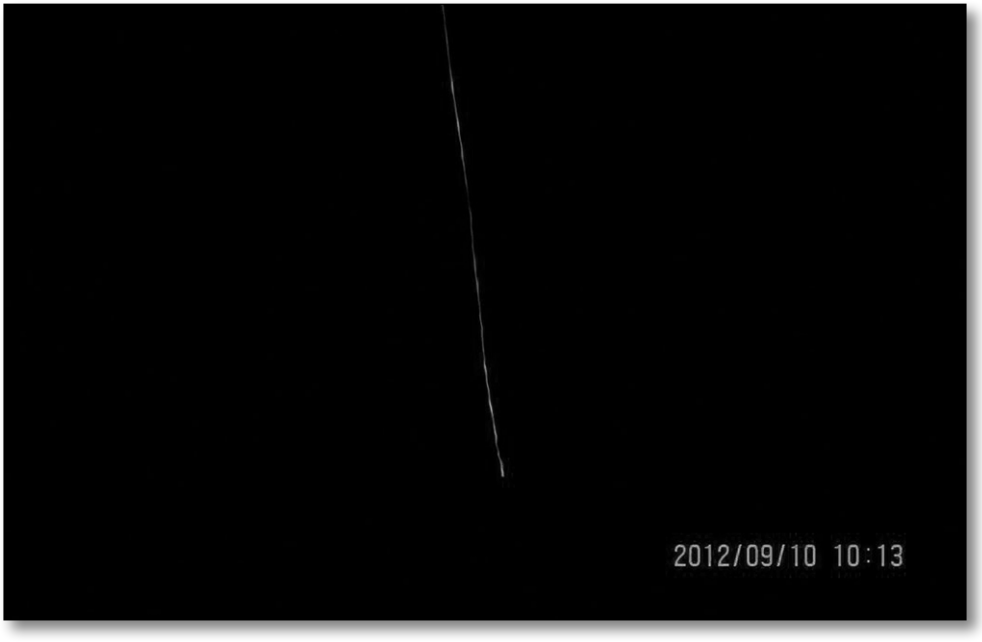


RV Example 03 - Photo Anomaly

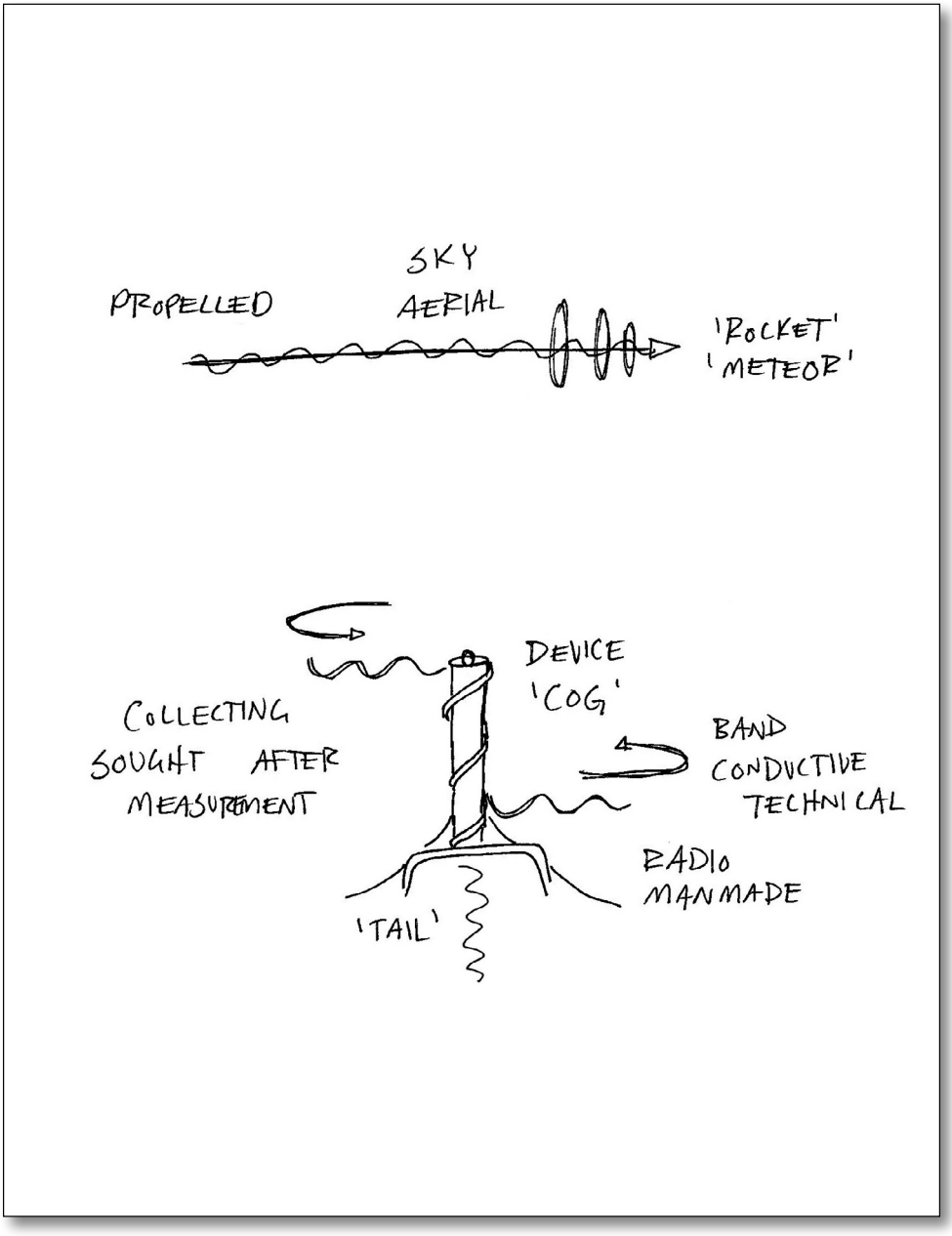
This third example displays the value of remote viewing as a problem solving tool. The target below was tasked to a viewer blind who accurately described what exists in the feedback photograph, but also proceeded to detail the exact nature of the phenomenon.

It's easy to identify that the upper section of the site template represents what can be seen in the reference material. Something like a rocket or meteor is being propelled in an aerial manner across the sky. The lower section of the site template displays a diagrammatic snapshot of the anomaly. The session describes that it is a device that is collecting a sought after measurement. There is a man-made radio on board, and a spinning motion is associated with a technical, conductive band. It is like a cog; part of a larger system. Even the tail is drawn emanating out the back side, which was captured in the photograph, and is easily matched on the site template.

RV Target Feedback Photo



RV Session Site Template



The Origin of Genesis 1:1 - Full RV Project

The purpose of this final example is to show the reader what a full remote viewing project looks like, from beginning to end. It is also meant to display how previously inaccessible avenues of investigation are thrown wide open to those that have mastered this mental skill-set. And while it's not the intention of this author to cause dissention, the results of this particular project are rather controversial. However, whether the reader decides to believe in the veracity of these results or not is ultimately unimportant since they have the capacity to view it for themselves.

The following example exhibits 41 pages of remote viewing session work that was executed as part of a larger project. Four viewers in total participated in this endeavor, and a much larger degree of information was obtained, but for the purposes of this example only the author's session work and summary have been presented.

The target under investigation was the origin of Genesis 1:1, "In the beginning God created the heavens and the earth." Despite the fact that this religious story has been taught for more than two thousand years, and that today, a great number of non-religious persons are familiar with the passage, very little is known about where it comes from.

Conventionally, scholars have believed that the Genesis story is comprised from elements of earlier written and oral legends that were passed down through the generations. However, time and language barriers have proven consistently challenging for historians and researchers alike when attempting to create an unbiased picture of precisely what our ancient ancestors were recording for future generations.

The following is a remote viewing session summary assembled by the author after running this target blind. The entire project consisted of a base remote viewing session that targeted the original TRNs, two follow-on element prompts with corresponding Stage 6 explorations, and a site movement based off the completed site template. As the purpose of this example is to illustrate the structural layout of a full remote viewing project, postulates have been omitted and left up to the viewer.

Project Summary

The target is a moving, illuminating light. This is associated with a path and map of seeking in a narrow opening underground. Something appears to be in a shredded and torn condition. (*AOL-Book, Bible*)

At the site is a hot, twisting, and springy thing. This is intelligent and fastidious, and appears to be associated with something that is dynamically evolving. It has a strand-like appearance and reminds the viewer of hair. (*AOL-DNA*) It is collapsing and transforming, while beginning anew.

There is something like a motor that is being cooled and producing steam. It has been activated and turned on. This thing is part of a process of dissemination. Something vibratory is coalescing and reaching a melting-point, which reminds the viewer of a furnace.

Element 1 explored the center of the furnace. This is red-hot and extremely bright. (*AOL-sun rays*) It is also dense and compacted. Something is being drained here and being exhausted, which is finite and a byproduct of fusion.

Element 2 explored the percept "map." This is a wiry object that is condensed with packeted information. It is a nuanced guide associated with training, and how to incorporate a precise way of living. (*AOL-kungfu handbook*)

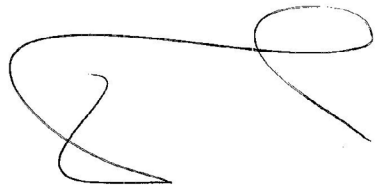
The origin of [1] is a device that has been readied and loaded. (*AOL-radio communication directions, alien signal*) This is an ancient construct that appears to be foreign in nature, and is made of stone. It is producing an outward emanation that resembles a transmission. It is doing this in all directions, like an expanding bubble.

This results in a turbulent cacophony of sound, like standing under a waterfall. There is a pinnacle or fulcrum here that acts like a drain for this action, which is prepared and then injected into something that rushes inwards to a meeting point. This is a result of a civilization leaving a remnant or clue that can be traced. It is an idea used as preparation for something that they believed to be imminent.

Stage 1 of the Site

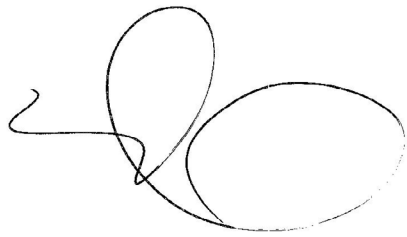
[1823/7554] Stuart 1
5.2.2015
10:34 PM

1823
7554

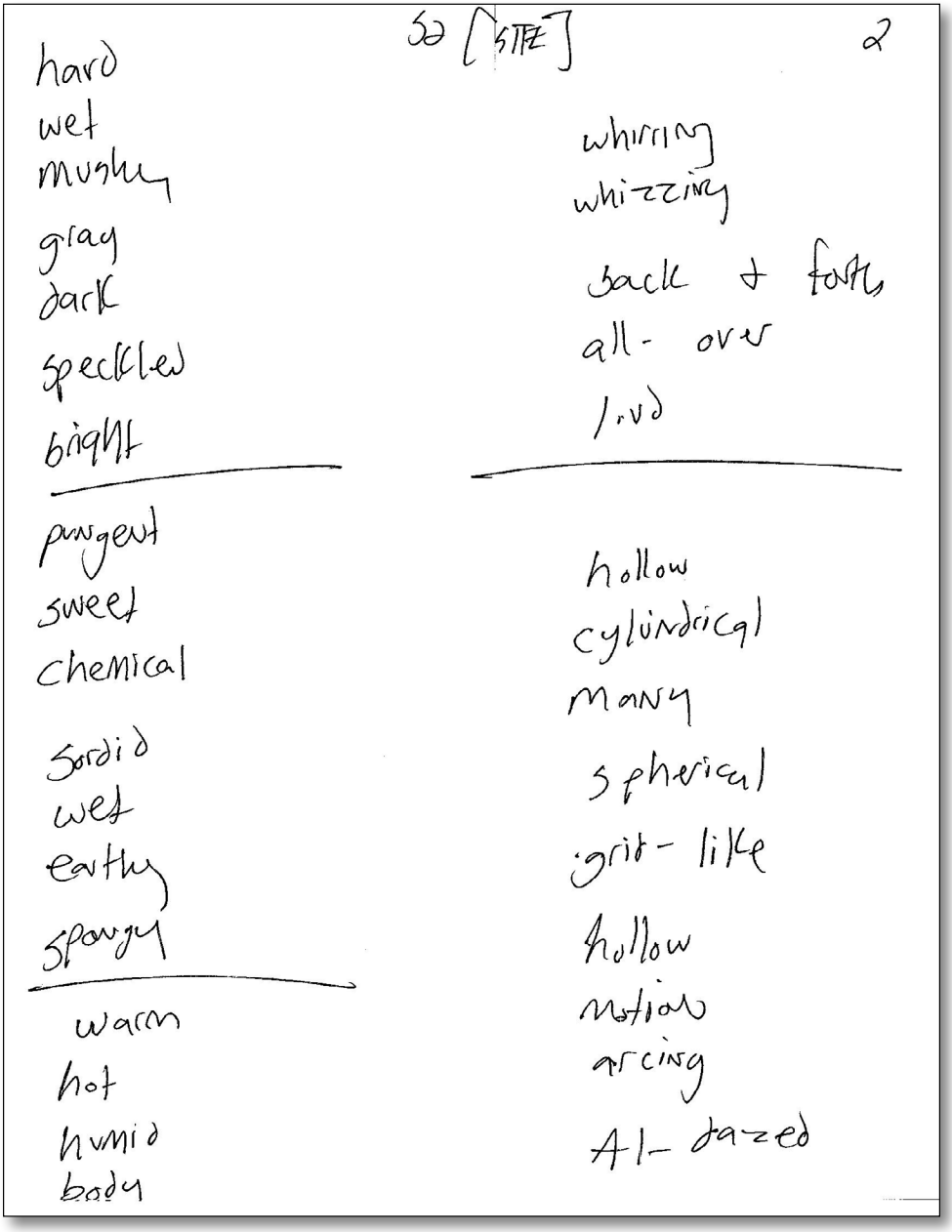


1823
7554

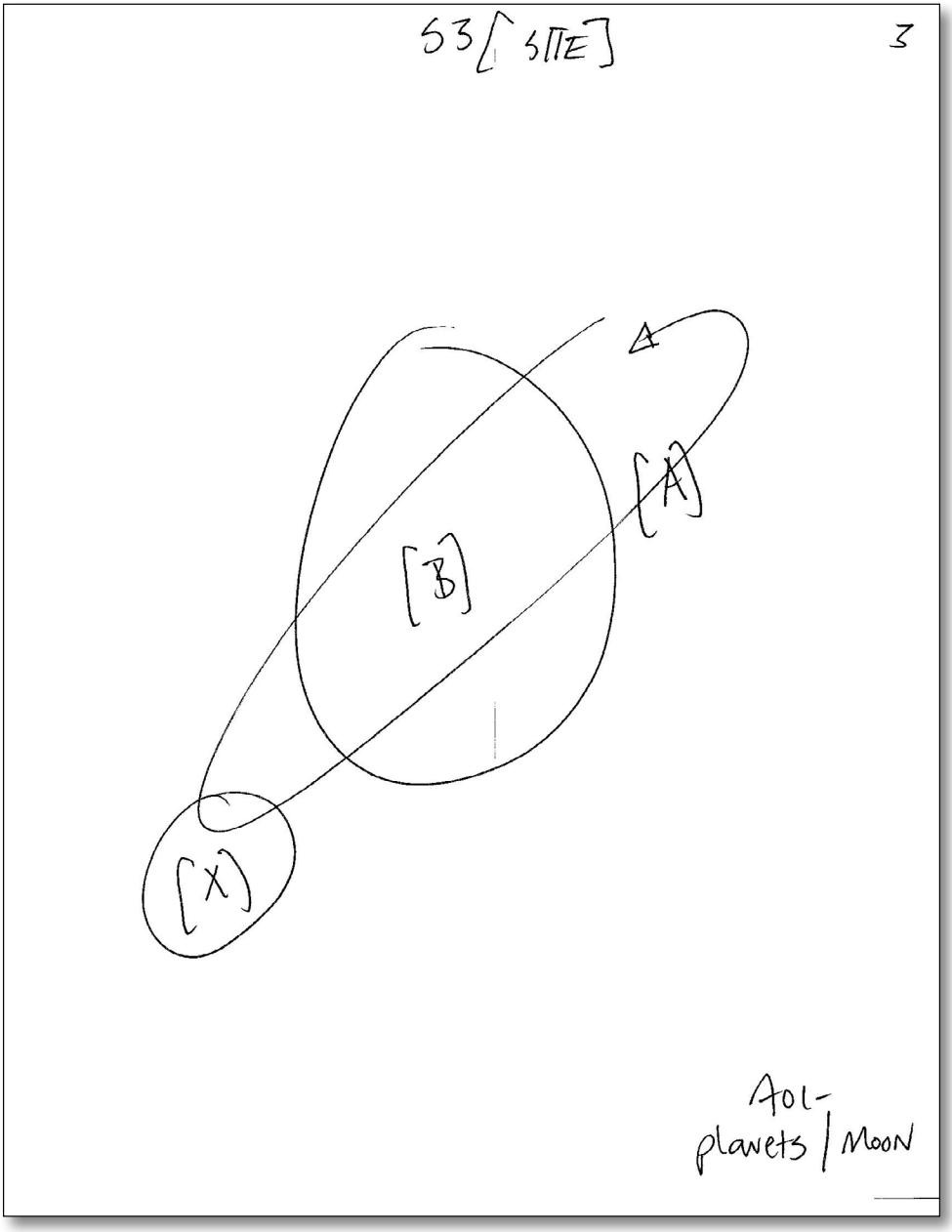
1823
7554



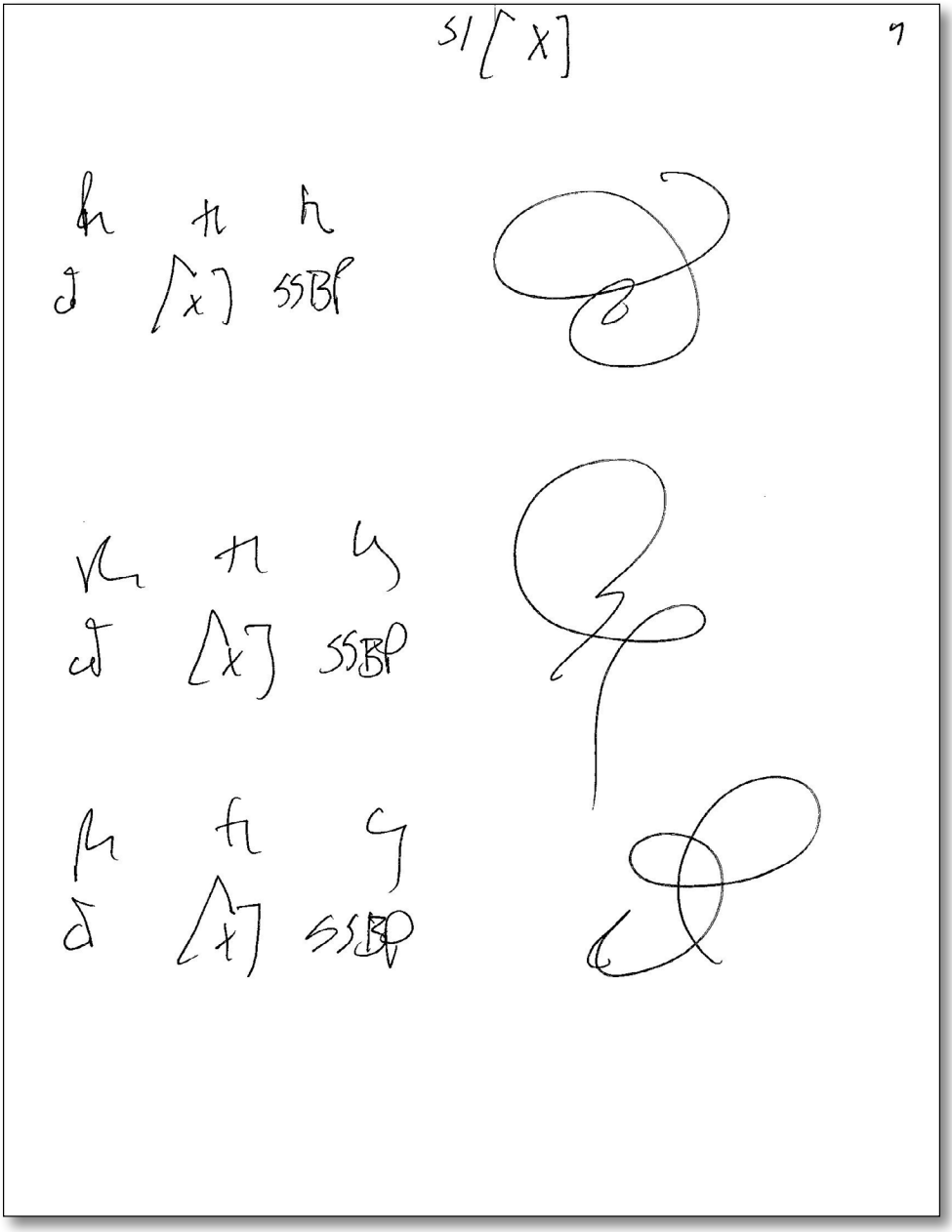
Stage 2 of the Site



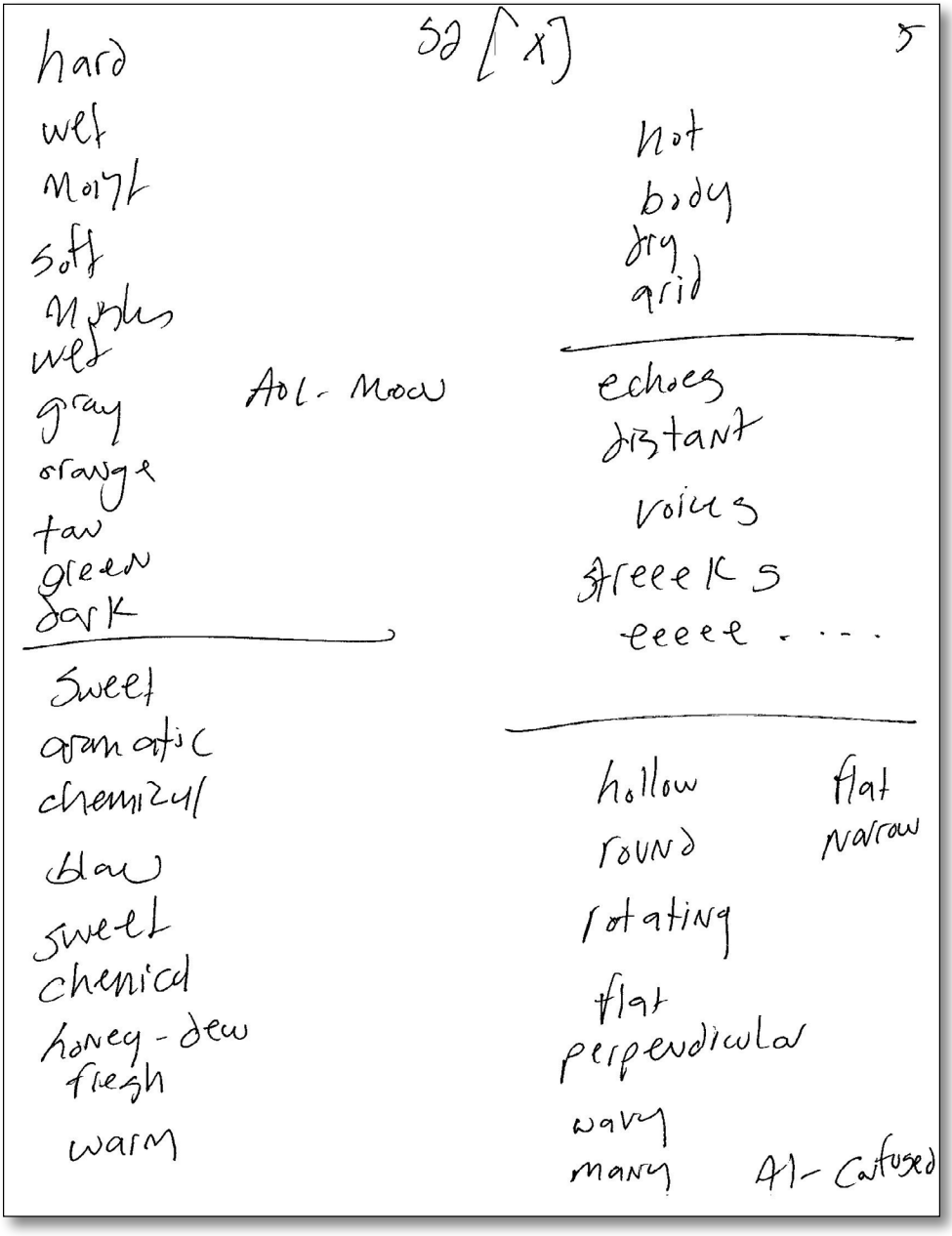
Stage 3 of the Site (Freehand Sketch)



Stage 1 of Aspect X

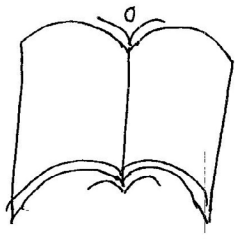


Stage 2 of Aspect X



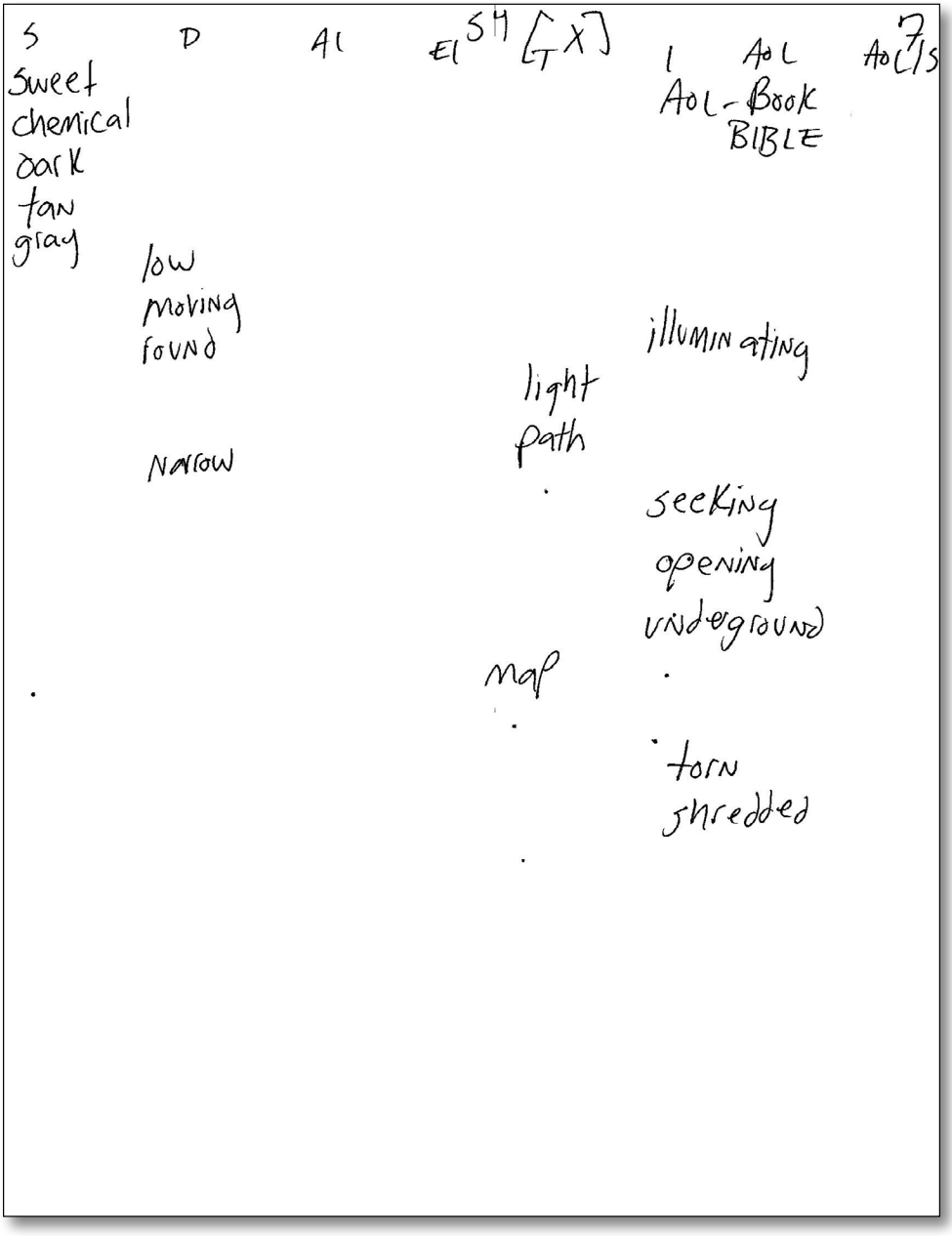
Stage 3 of Aspect X

53 [X] 6

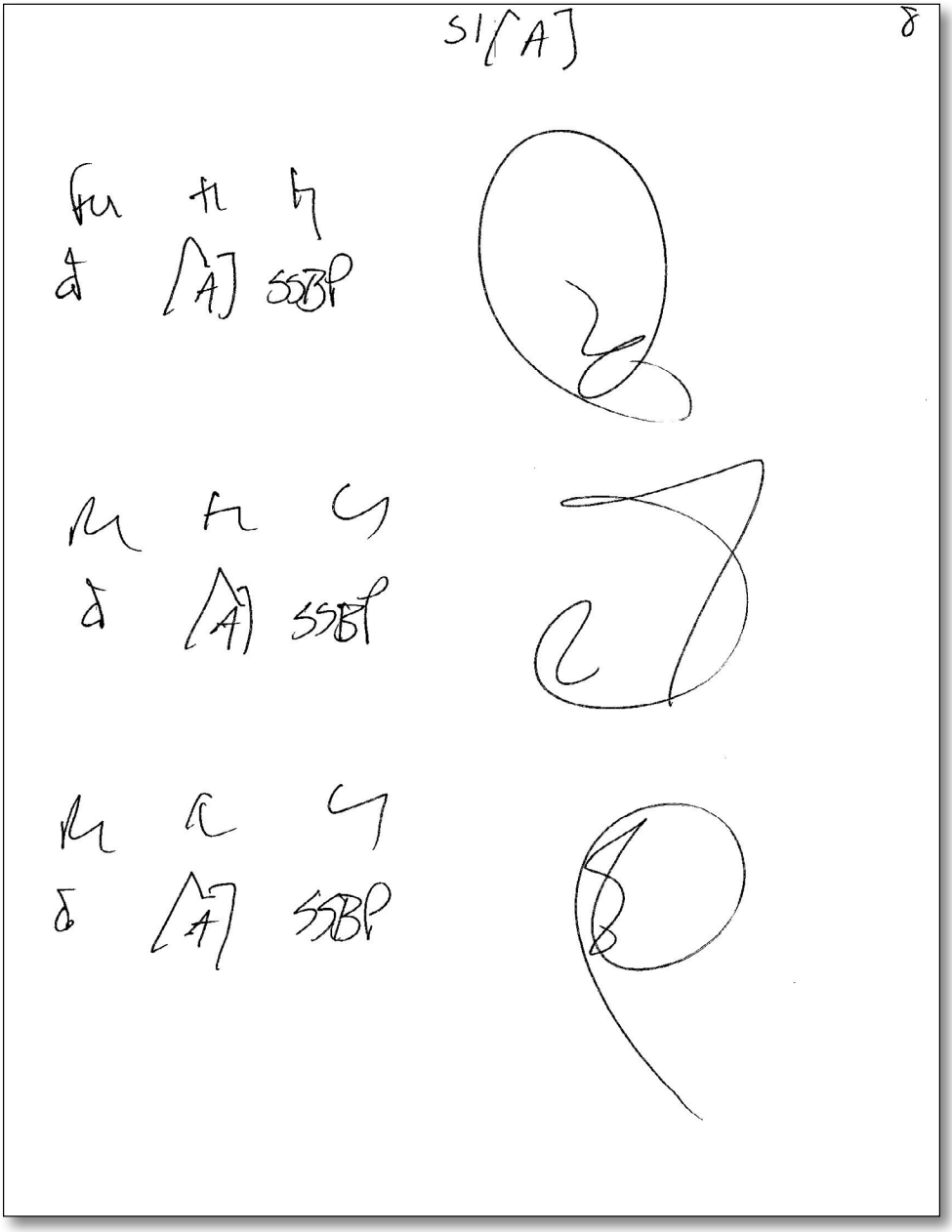


Aol- book

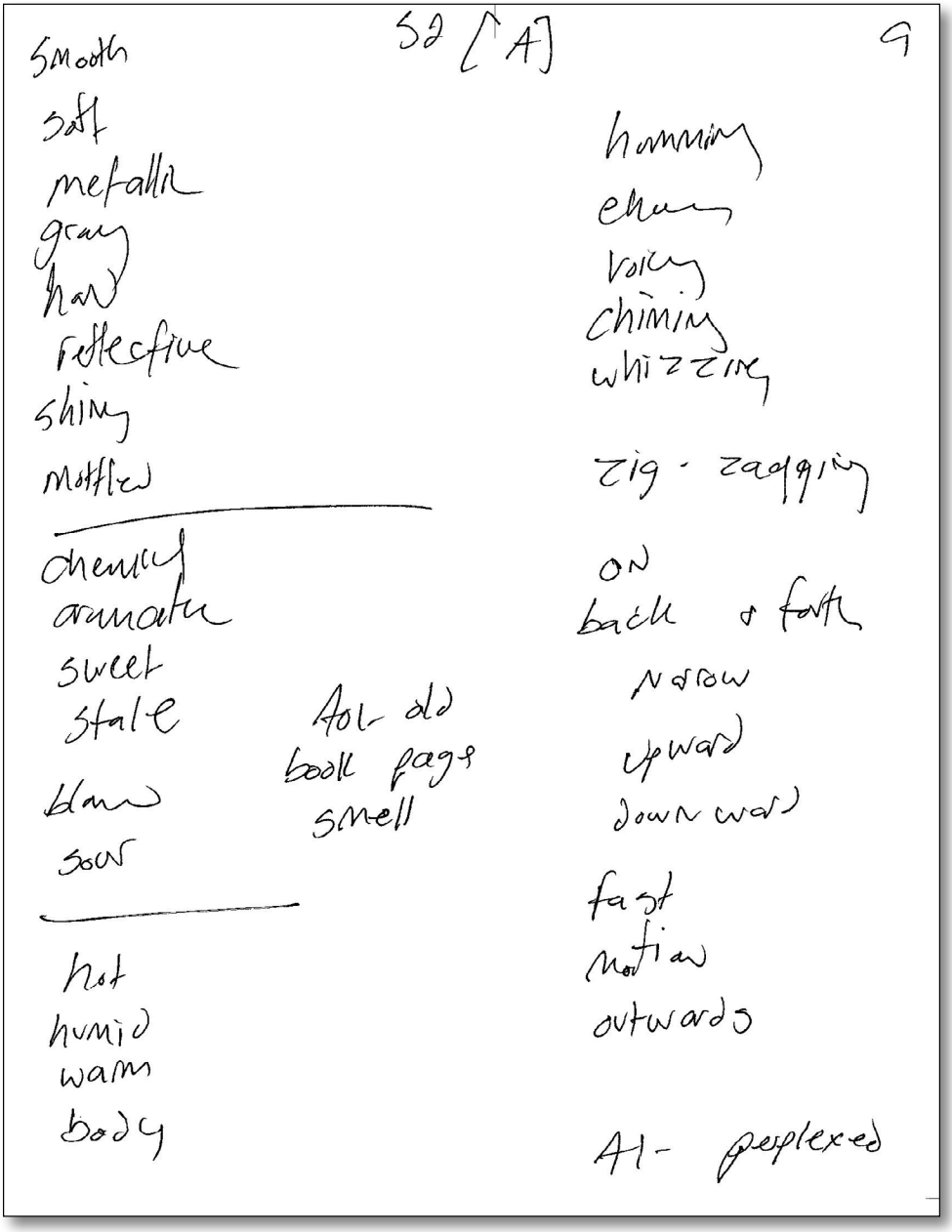
Stage 4 of Aspect X



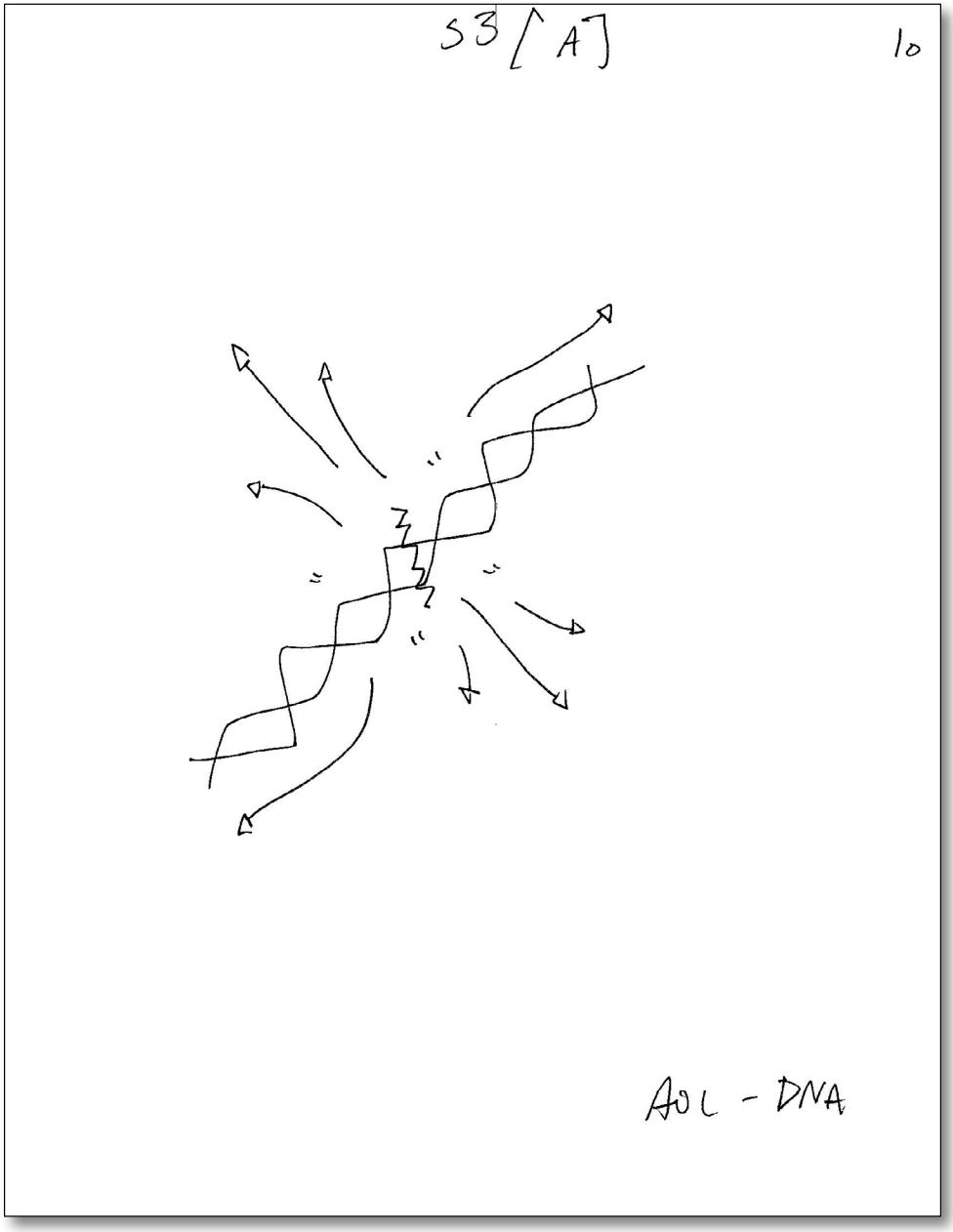
Stage 1 of Aspect A



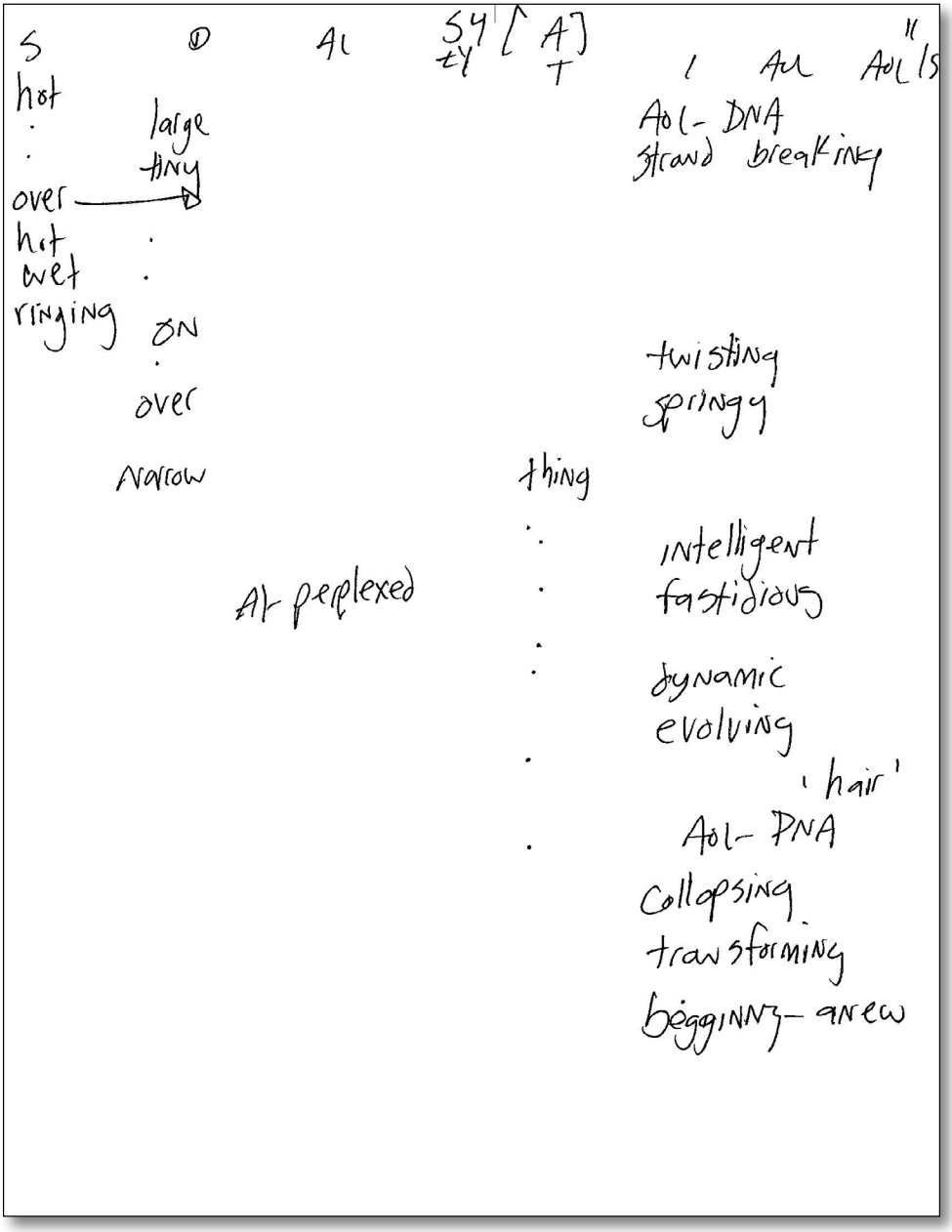
Stage 2 of Aspect A



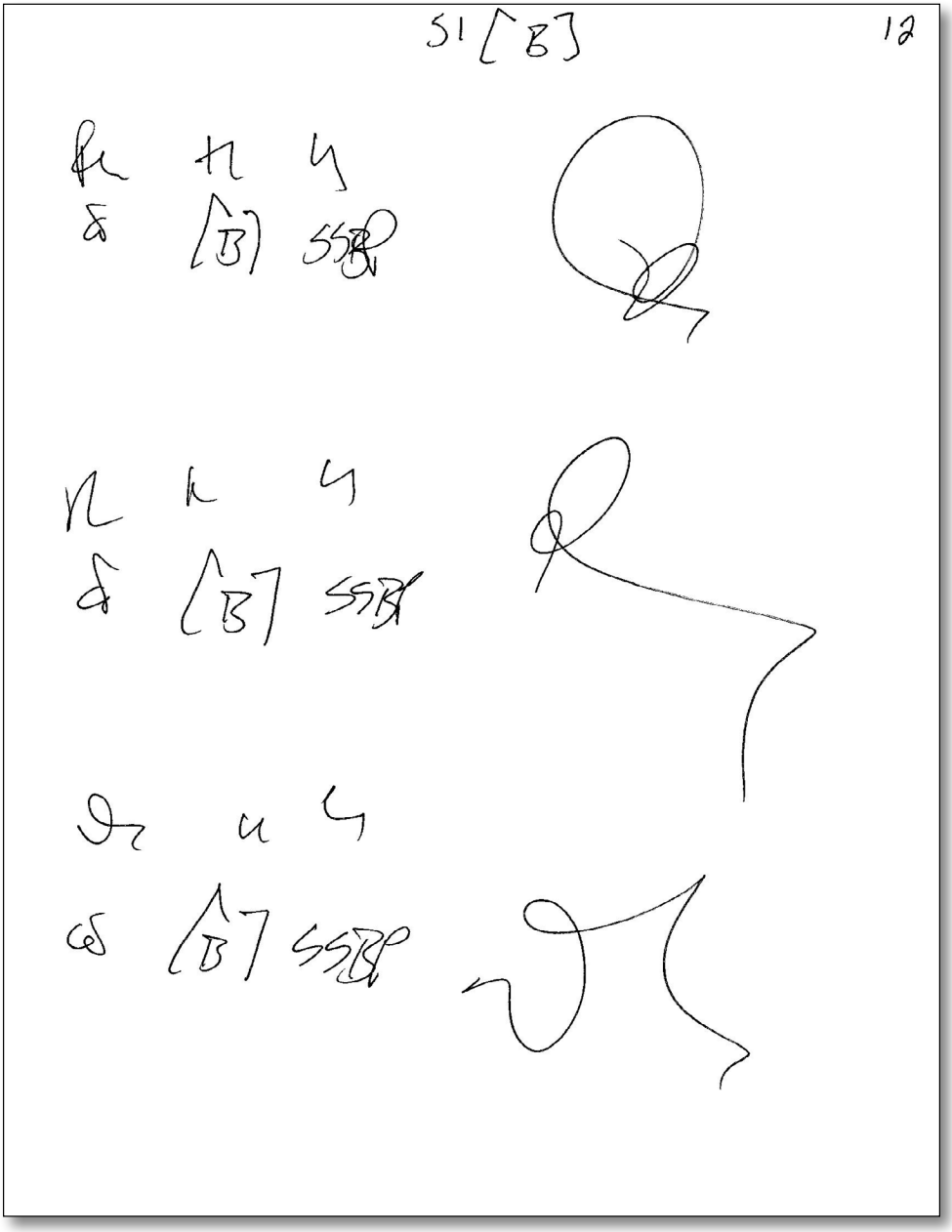
Stage 3 of Aspect A



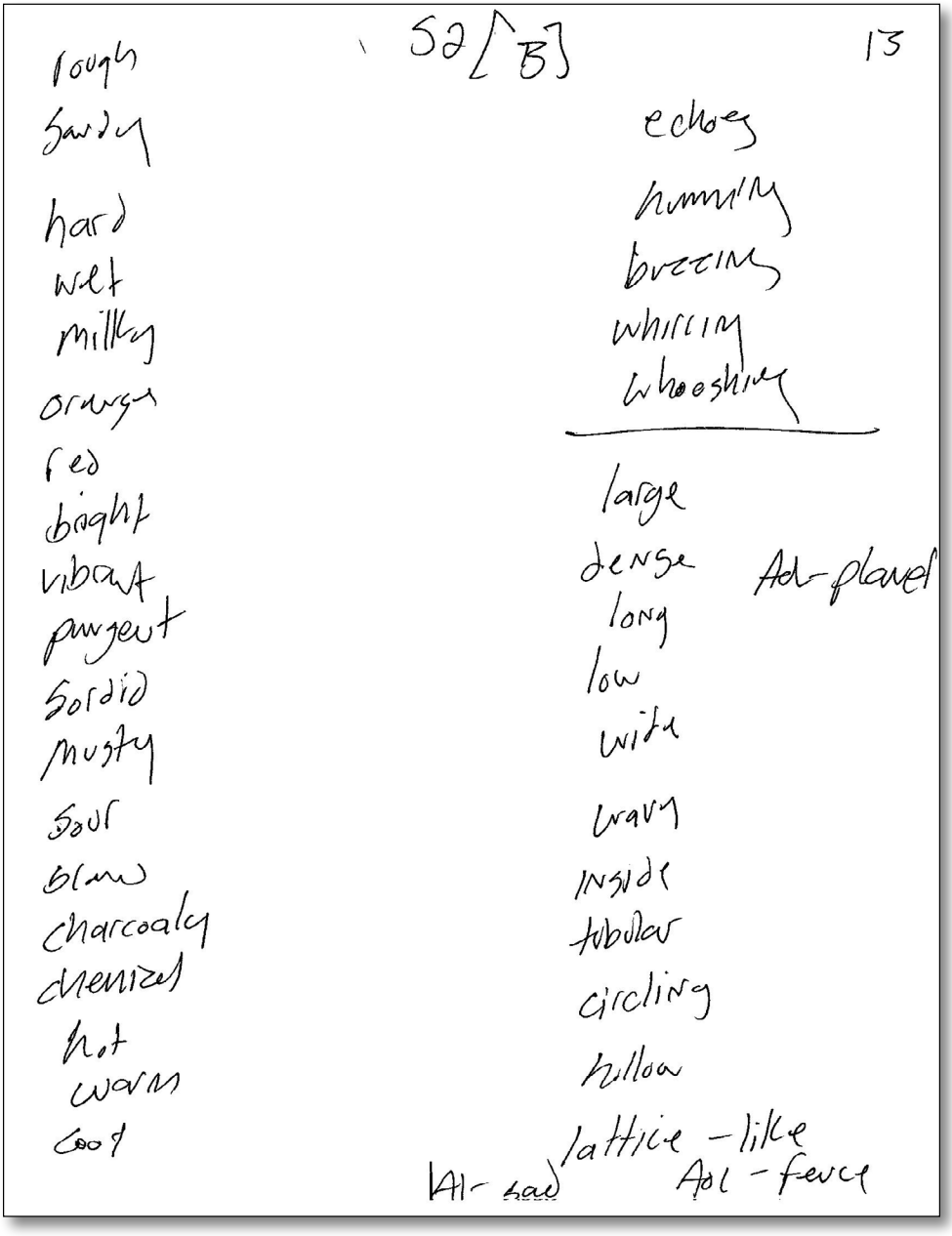
Stage 4 of Aspect A



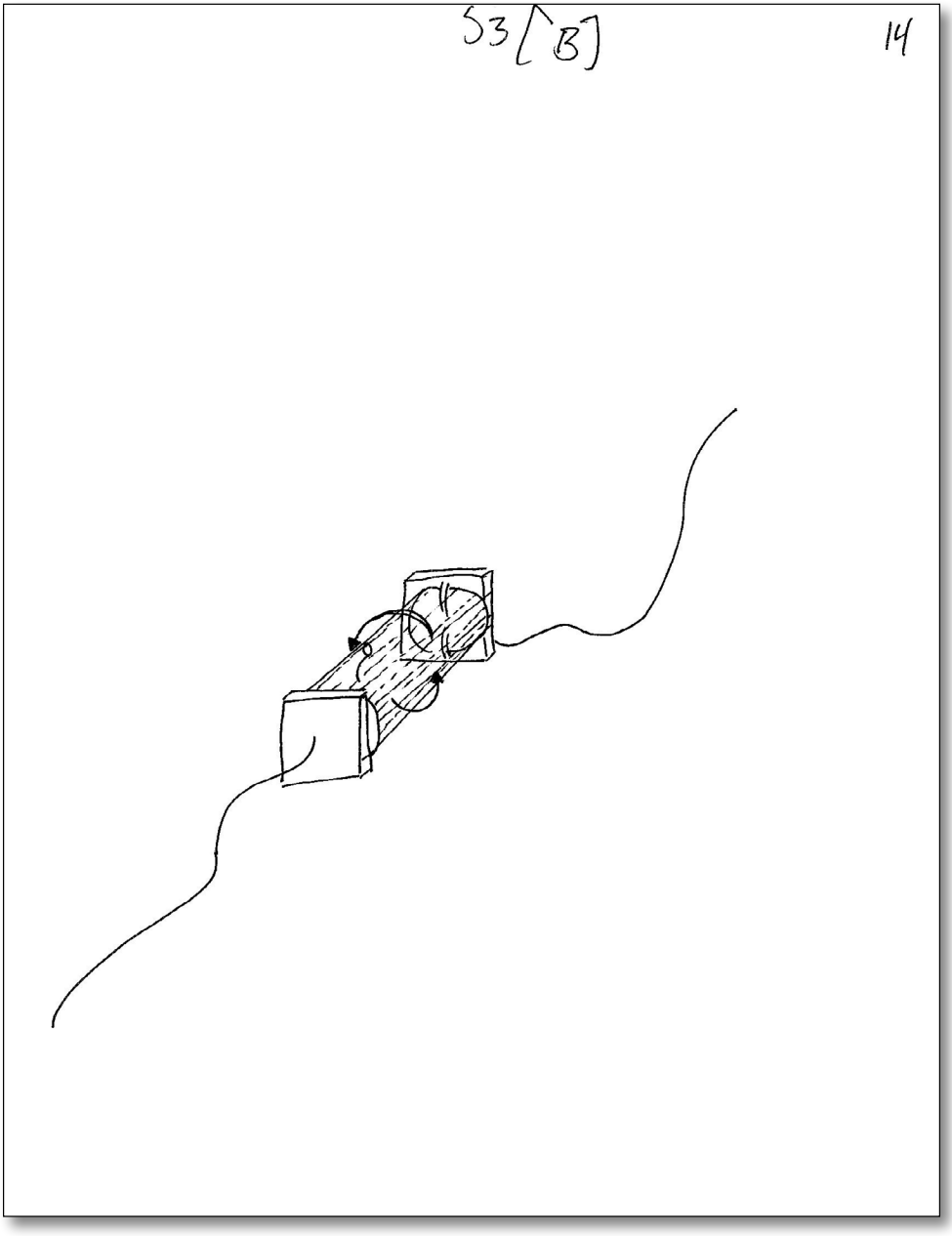
Stage 1 of Aspect B



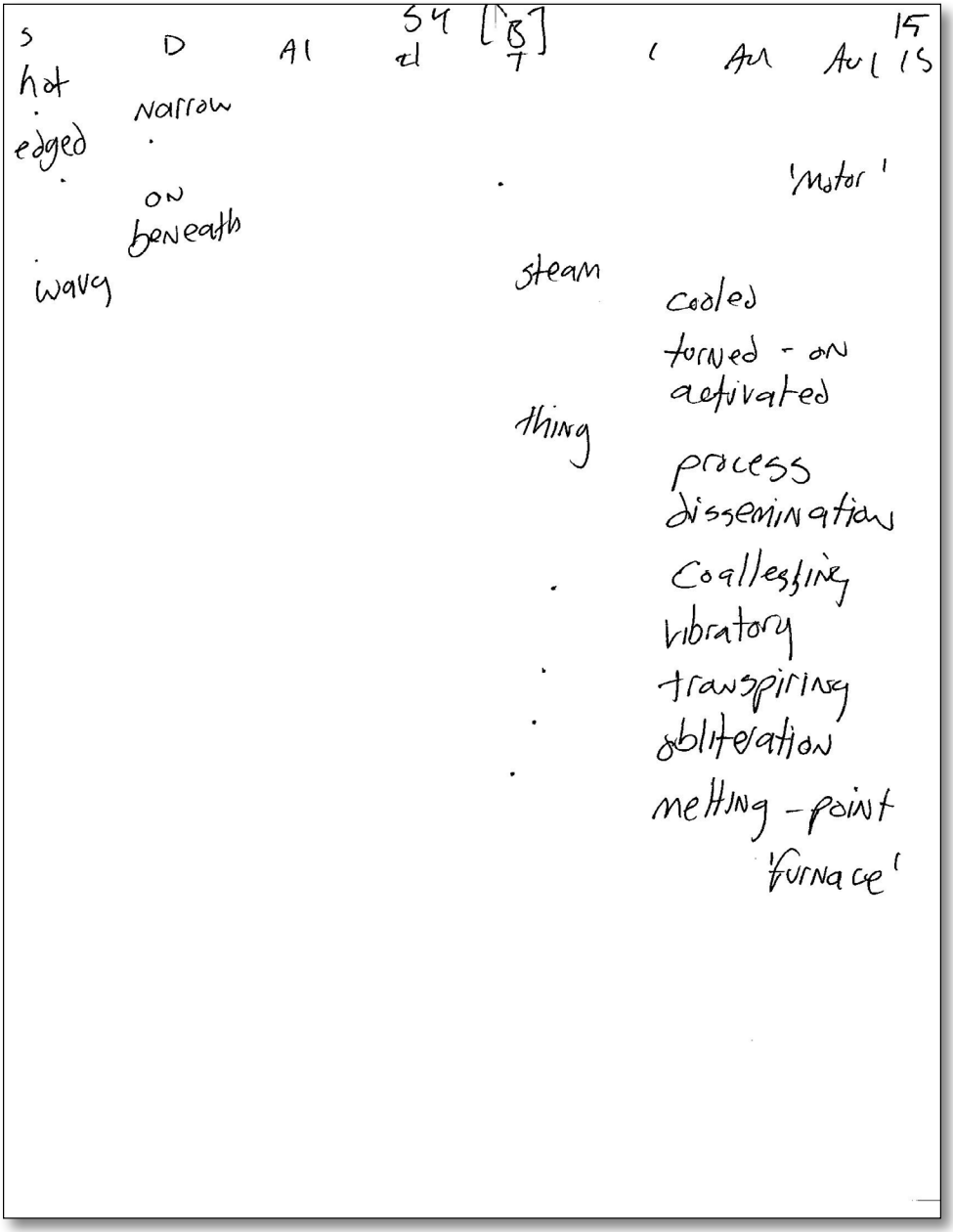
Stage 2 of Aspect B



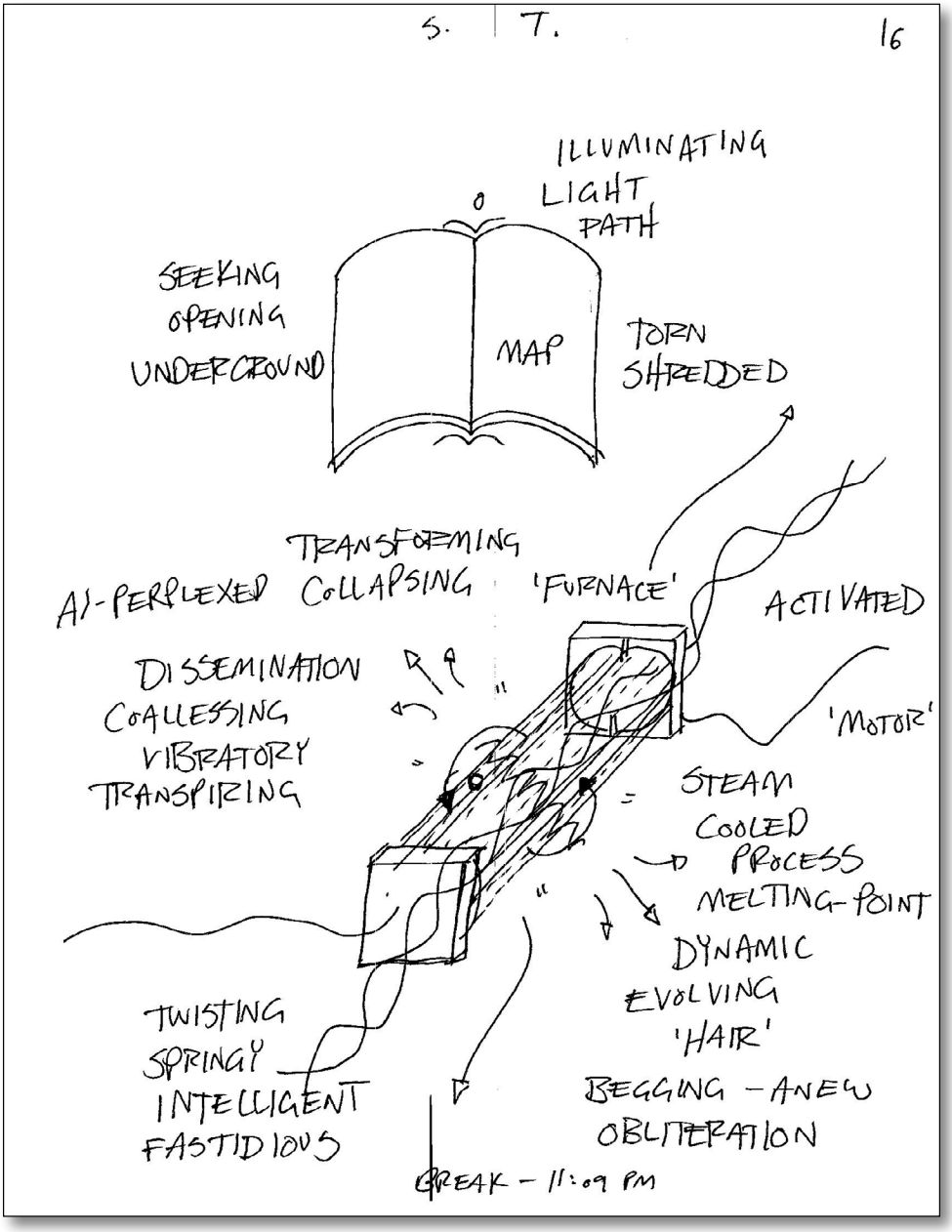
Stage 3 of Aspect B



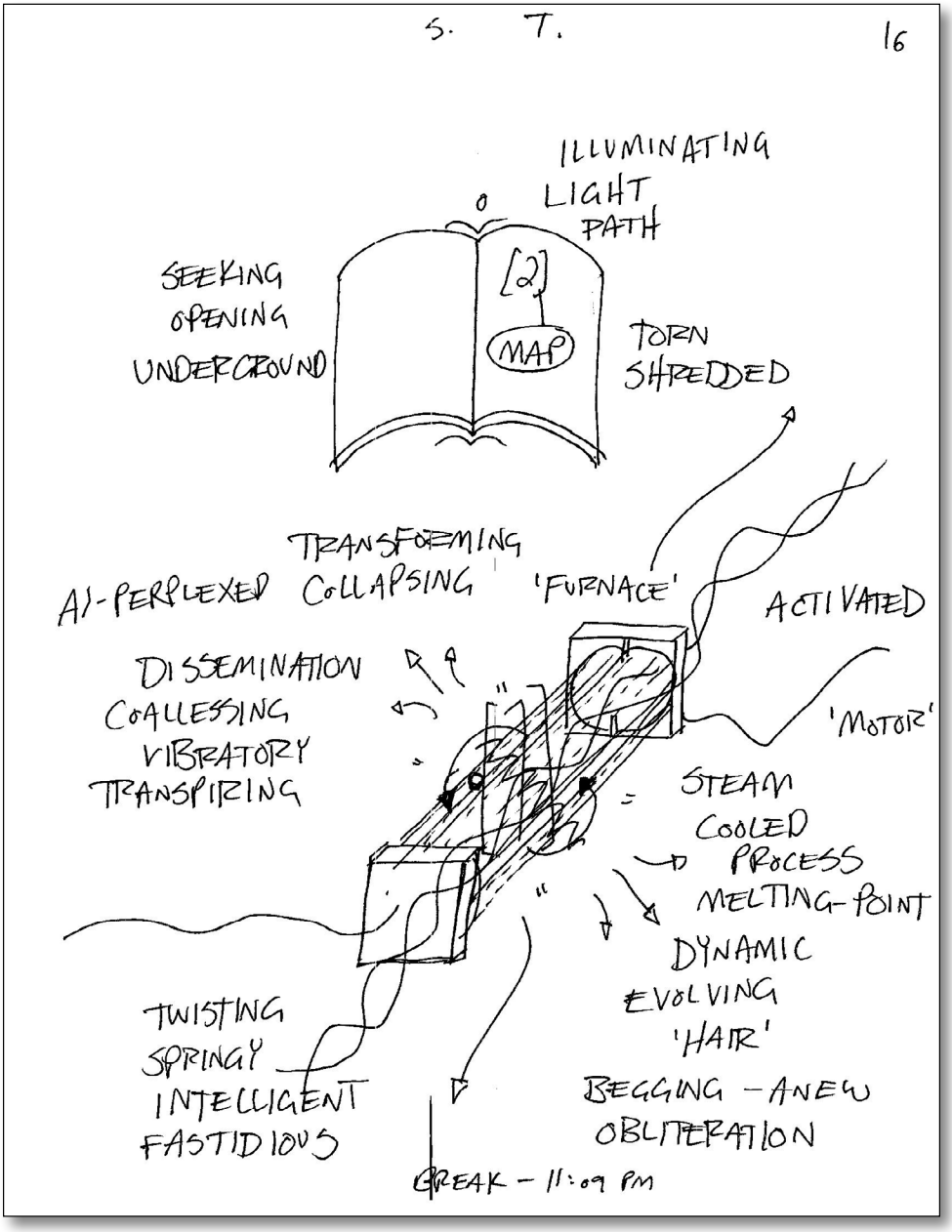
Stage 4 of Aspect B



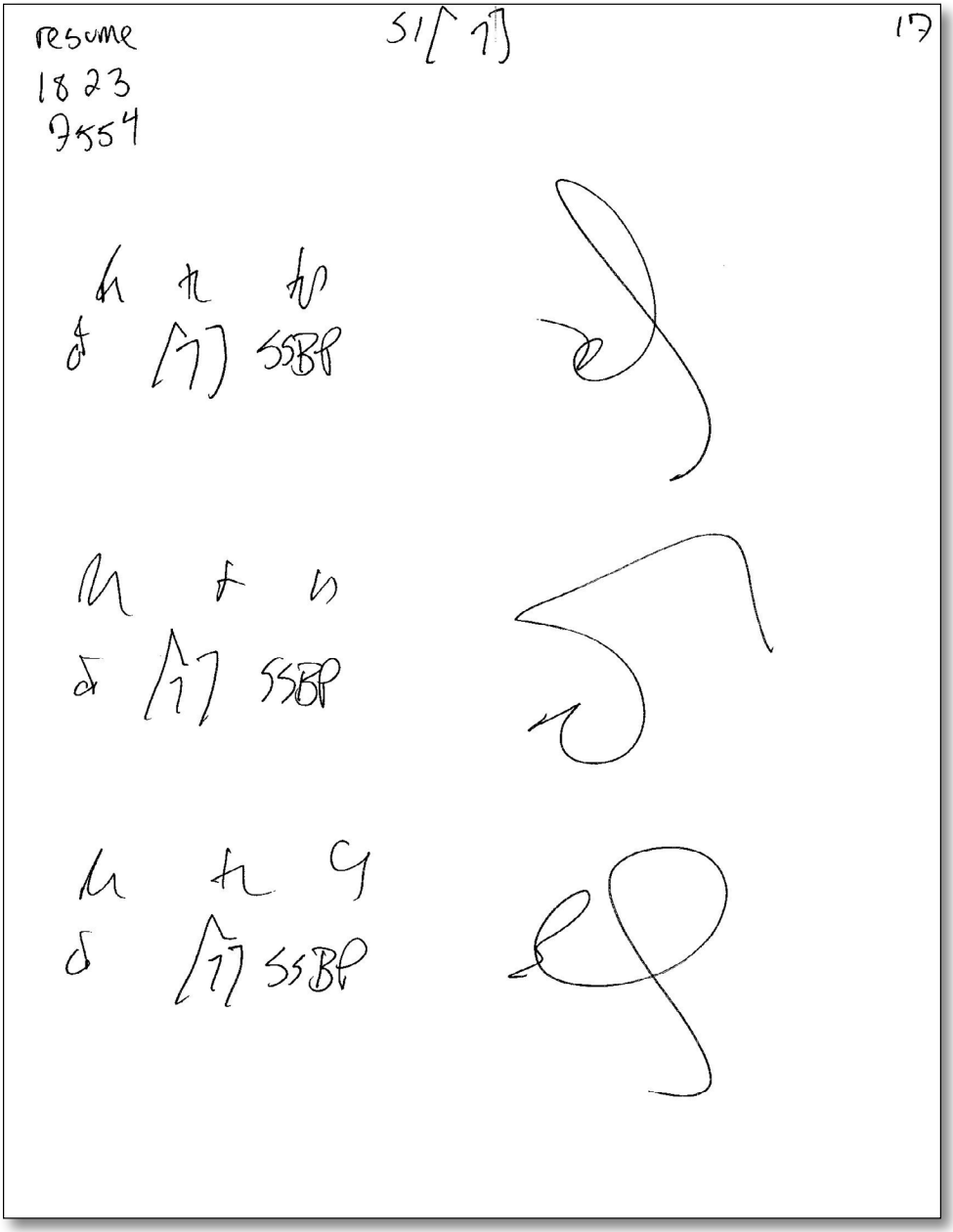
Site Template



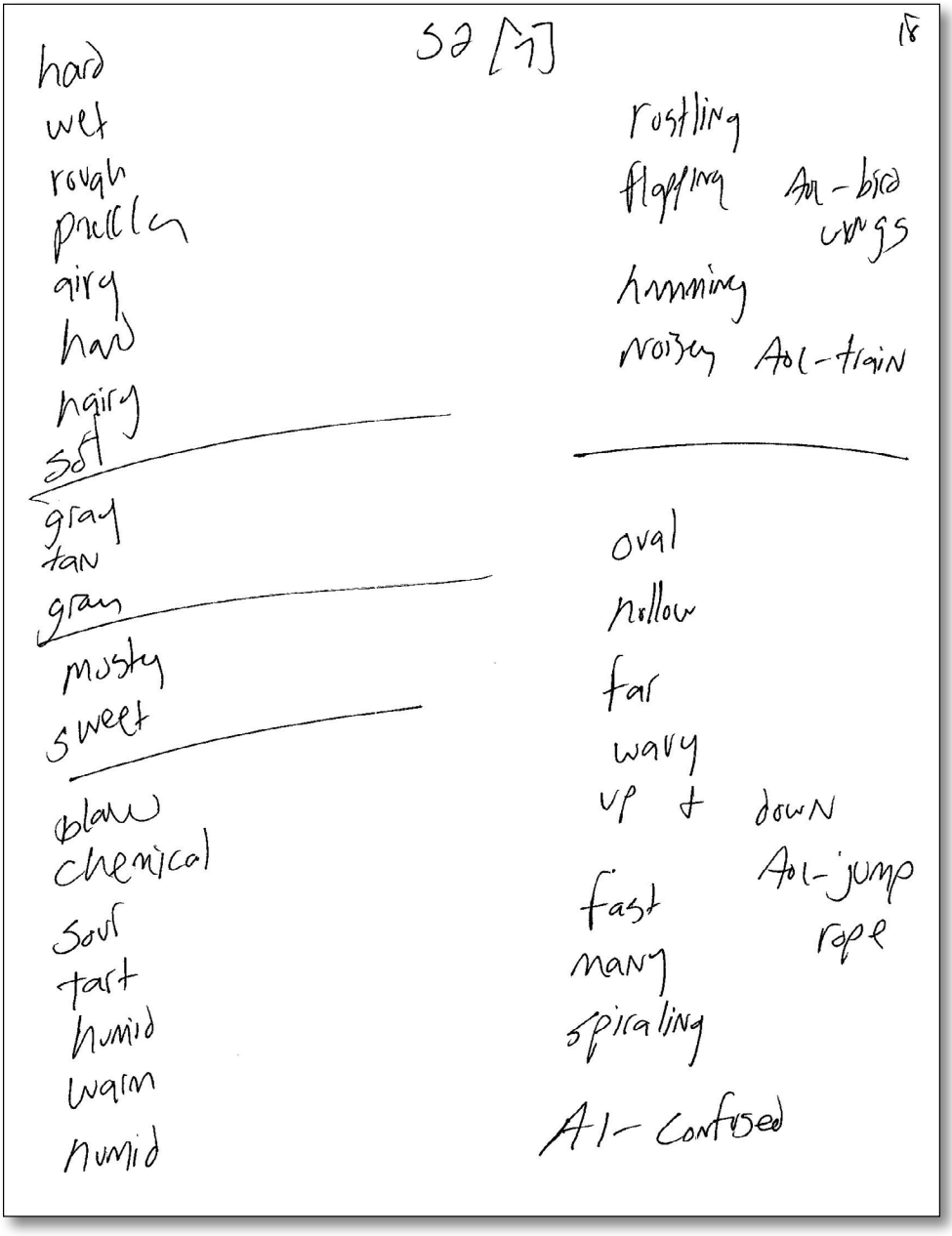
Site Template w/Elements 1 & 2



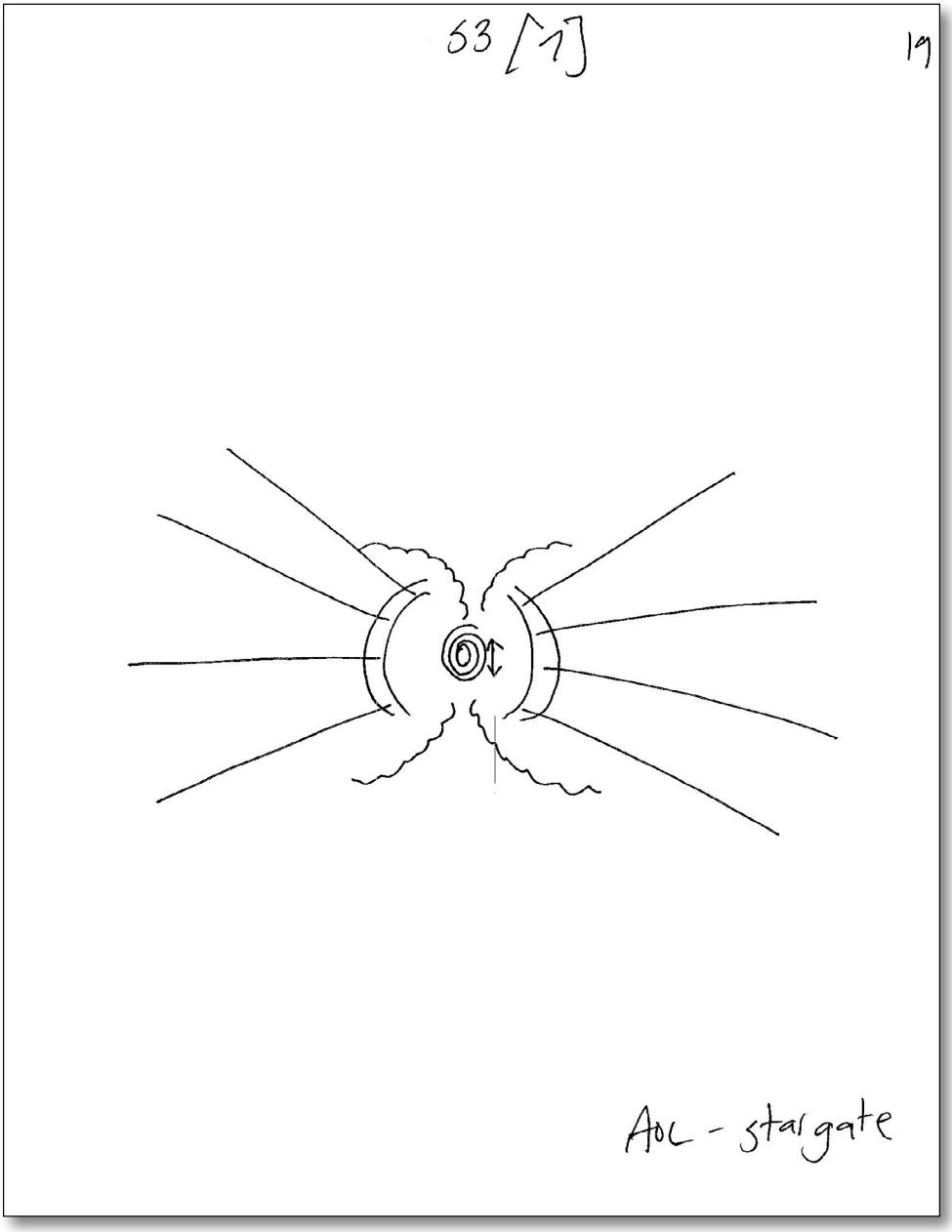
Stage 1 of Element 1



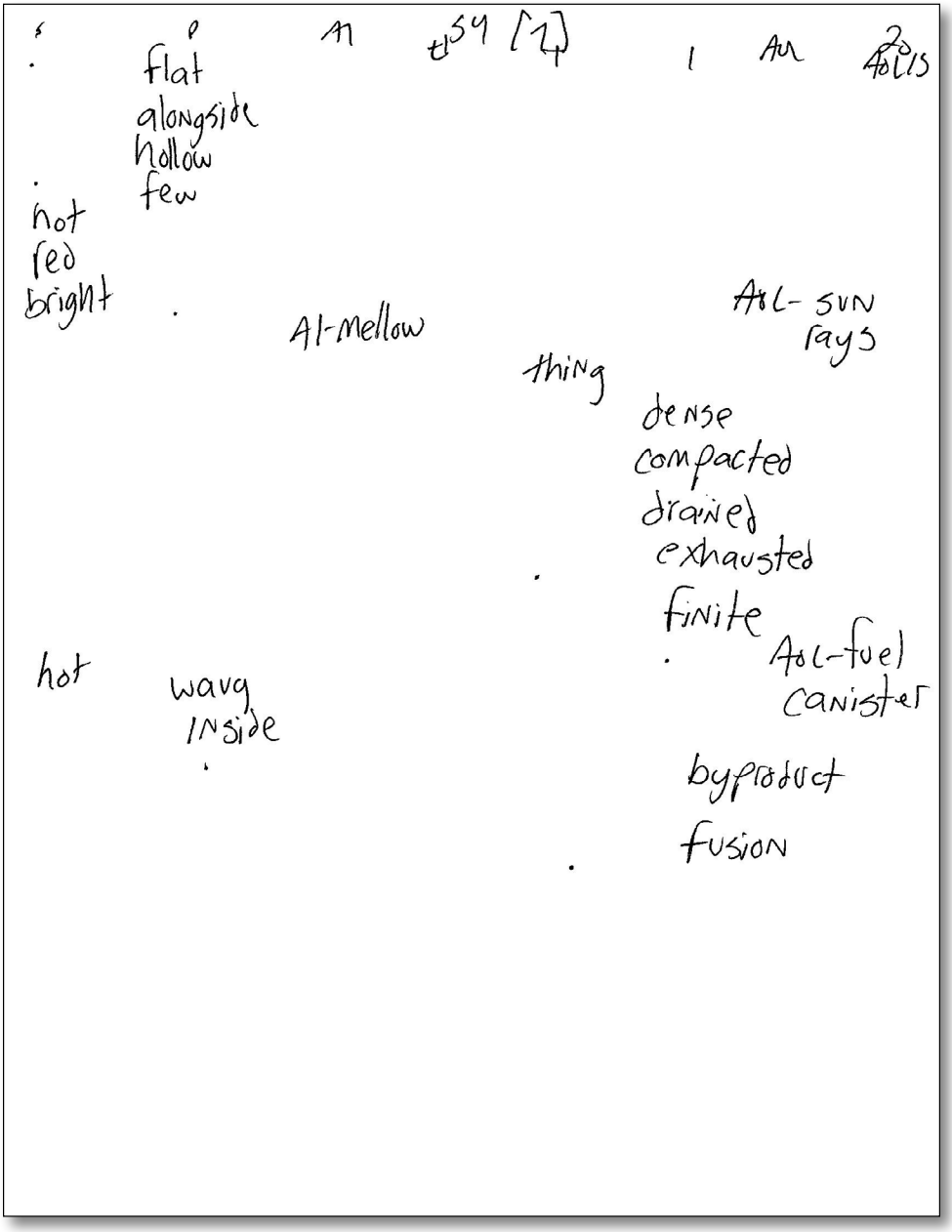
Stage 2 of Element 1



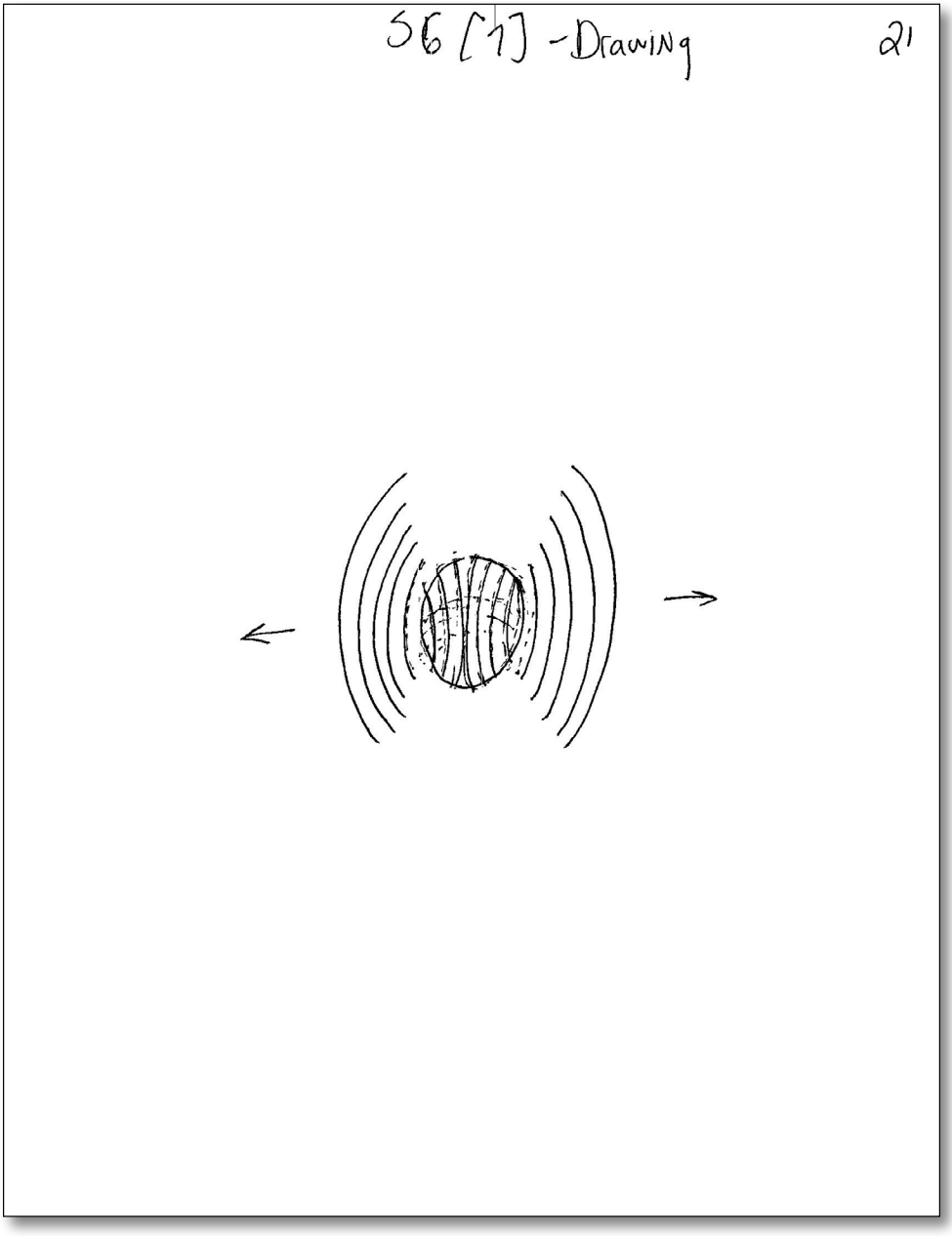
Stage 3 of Element 1



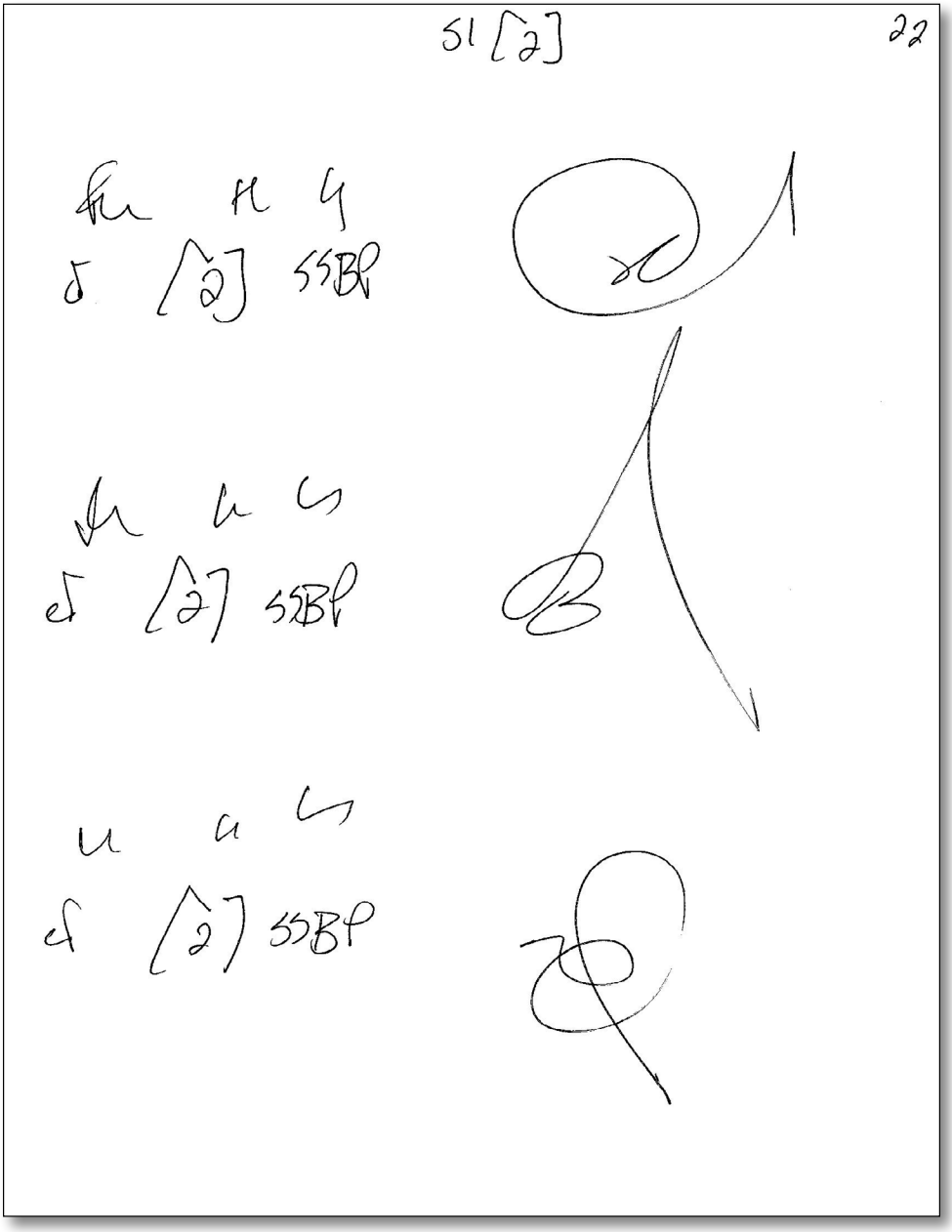
Stage 4 of Element 1



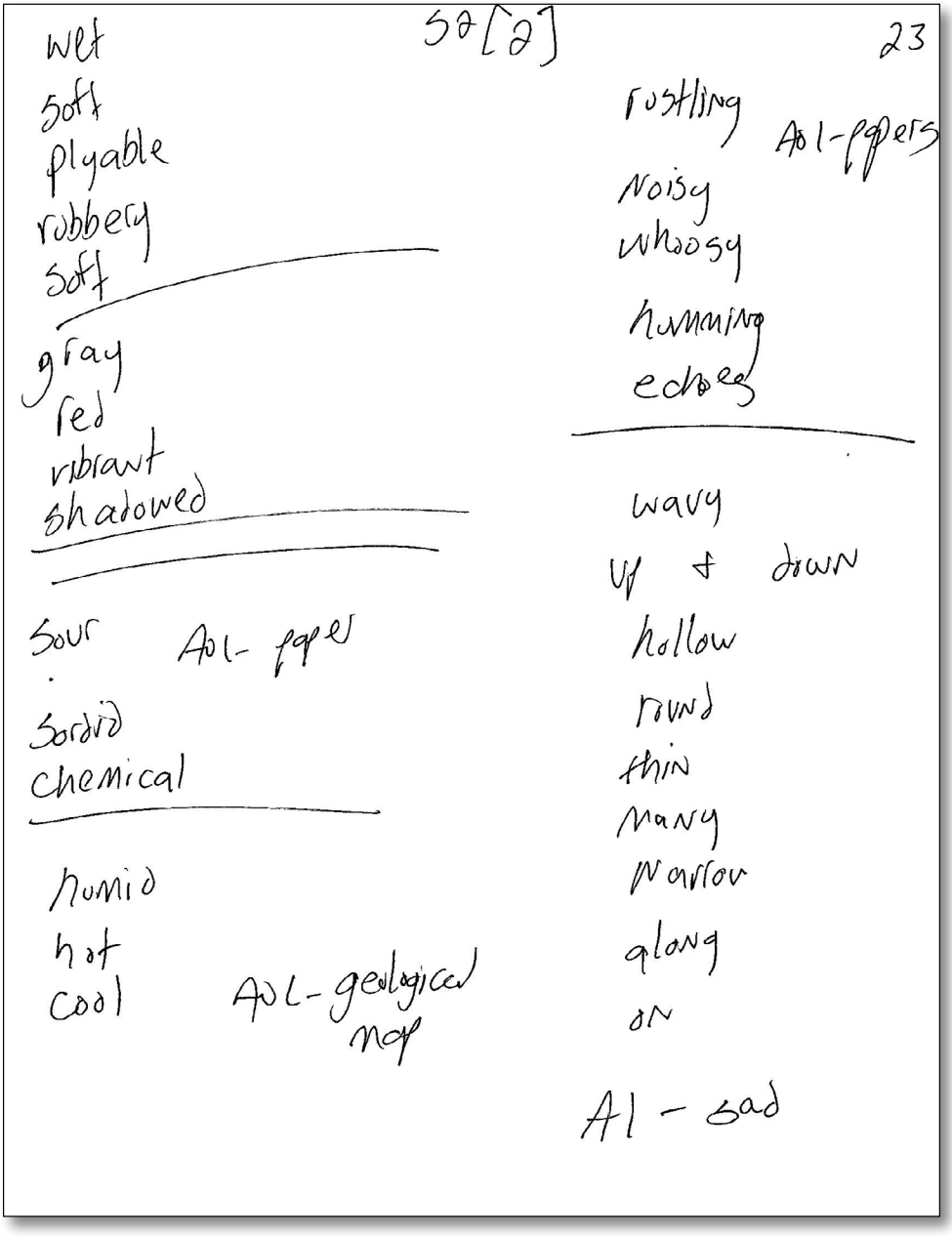
Stage 6 of Element 1



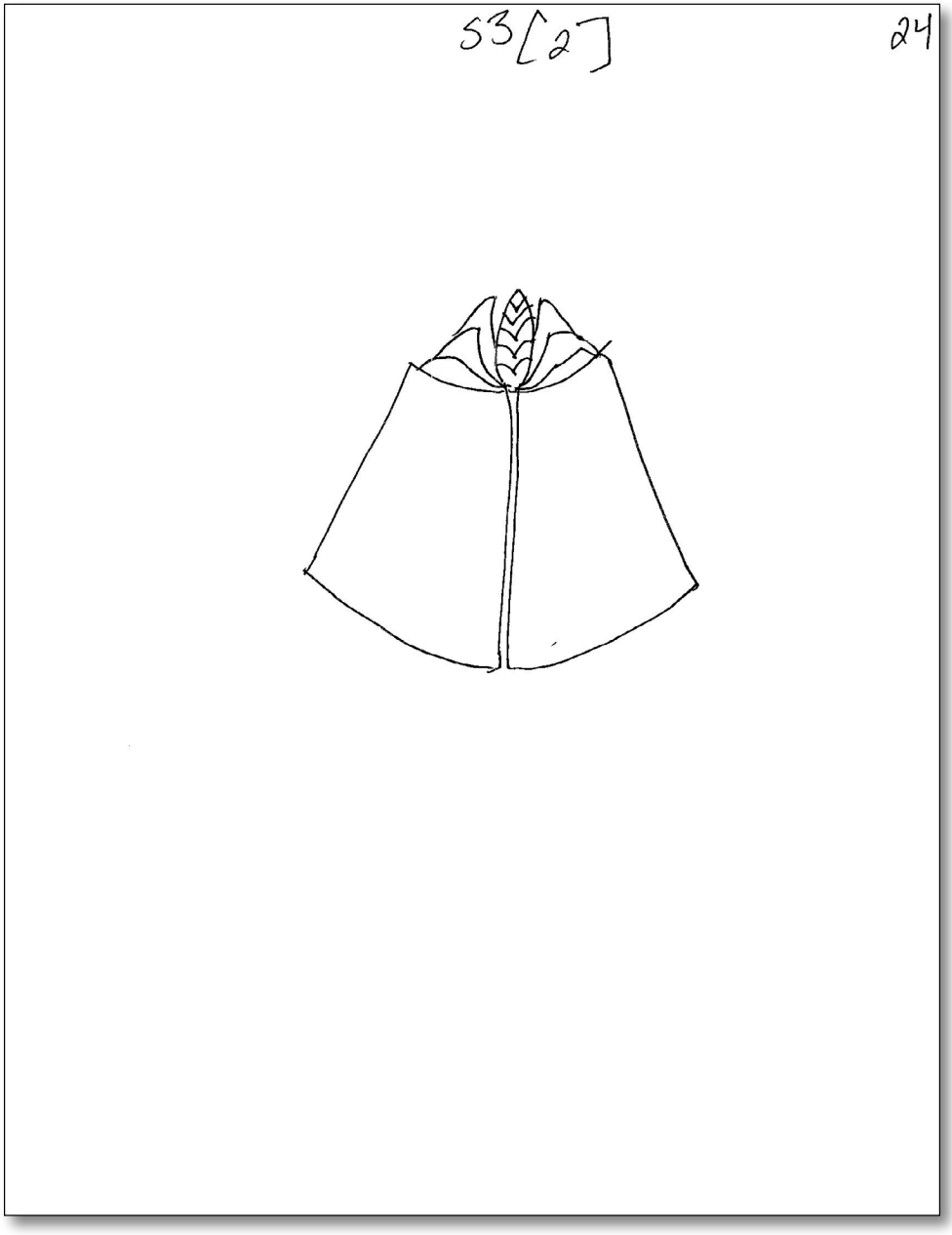
Stage 1 of Element 2



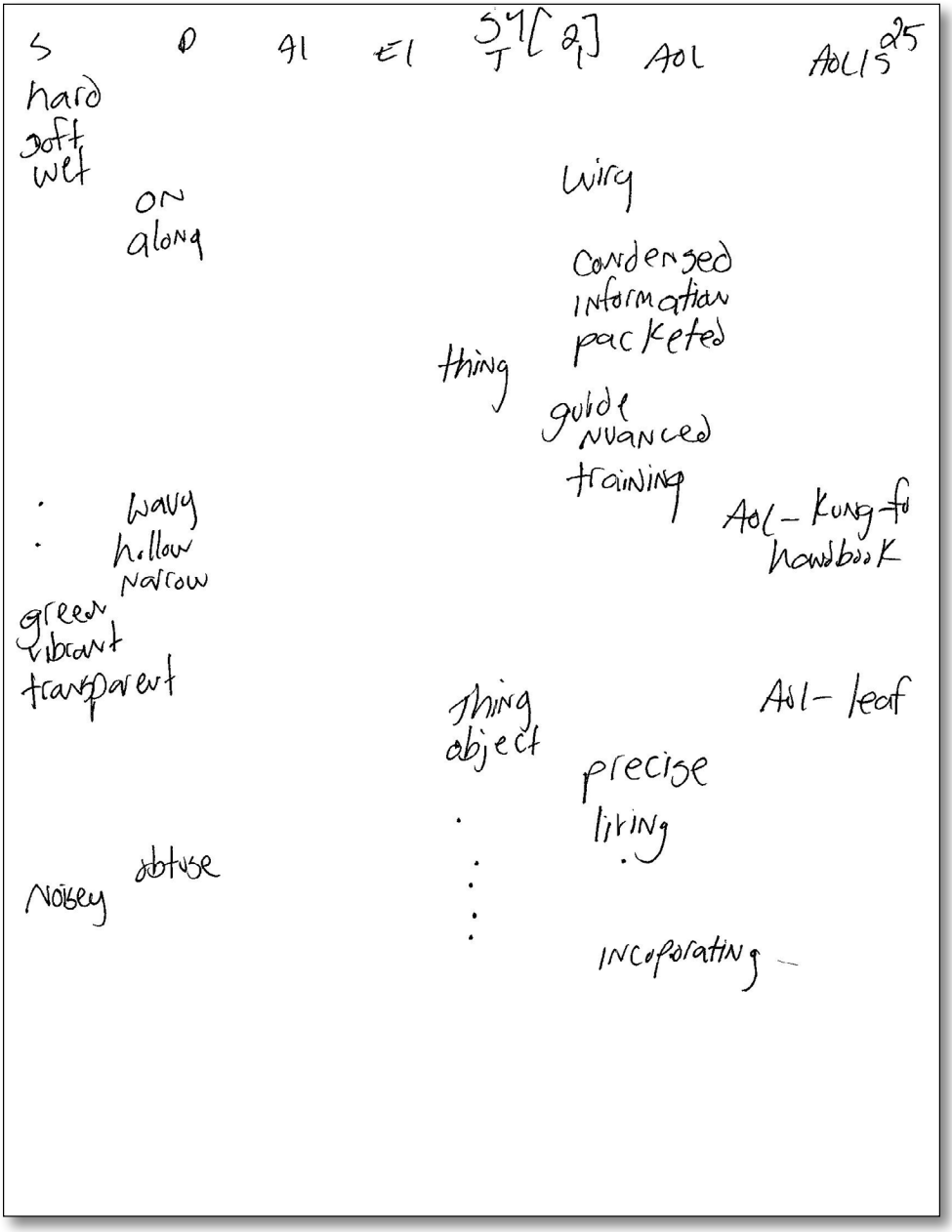
Stage 2 of Element 2



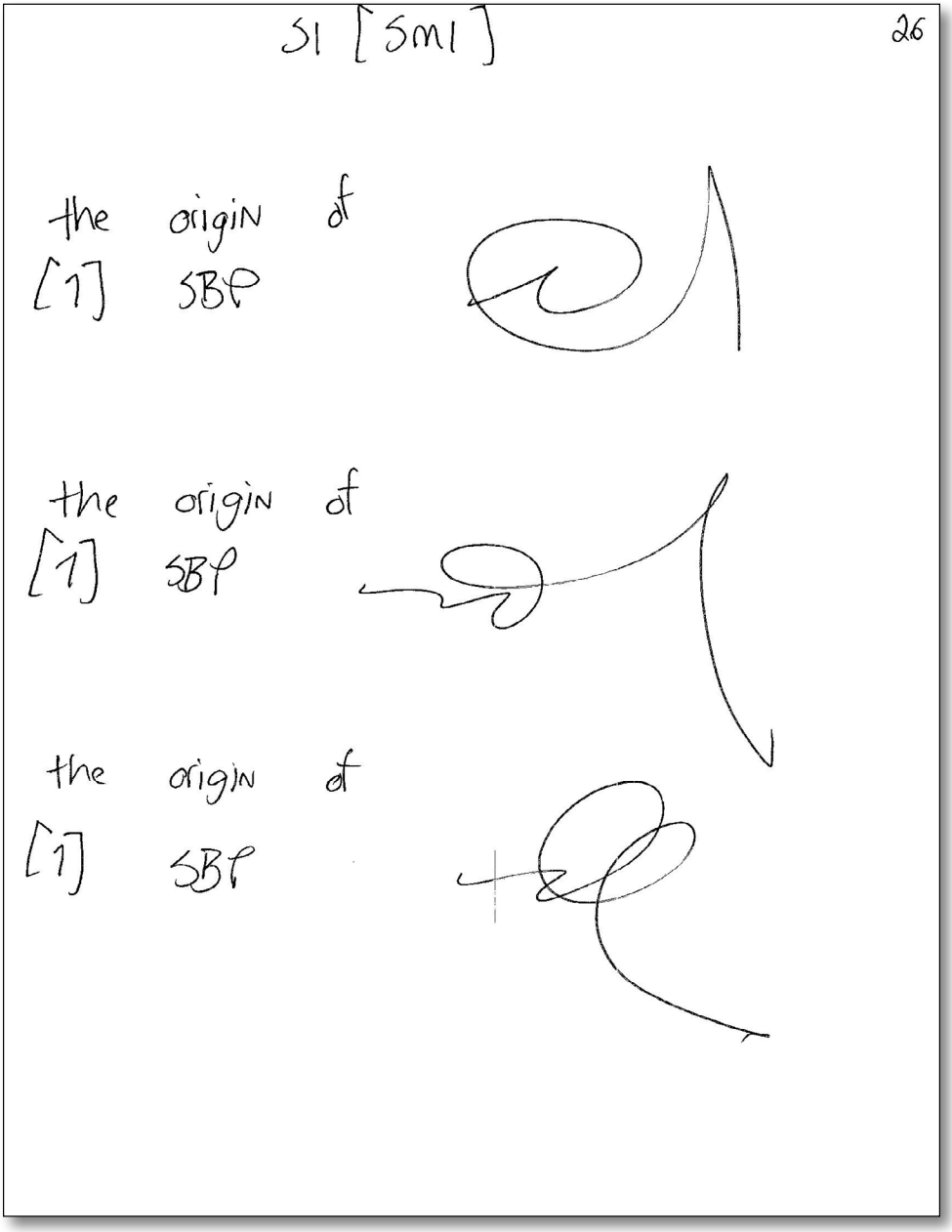
Stage 3 of Element 2



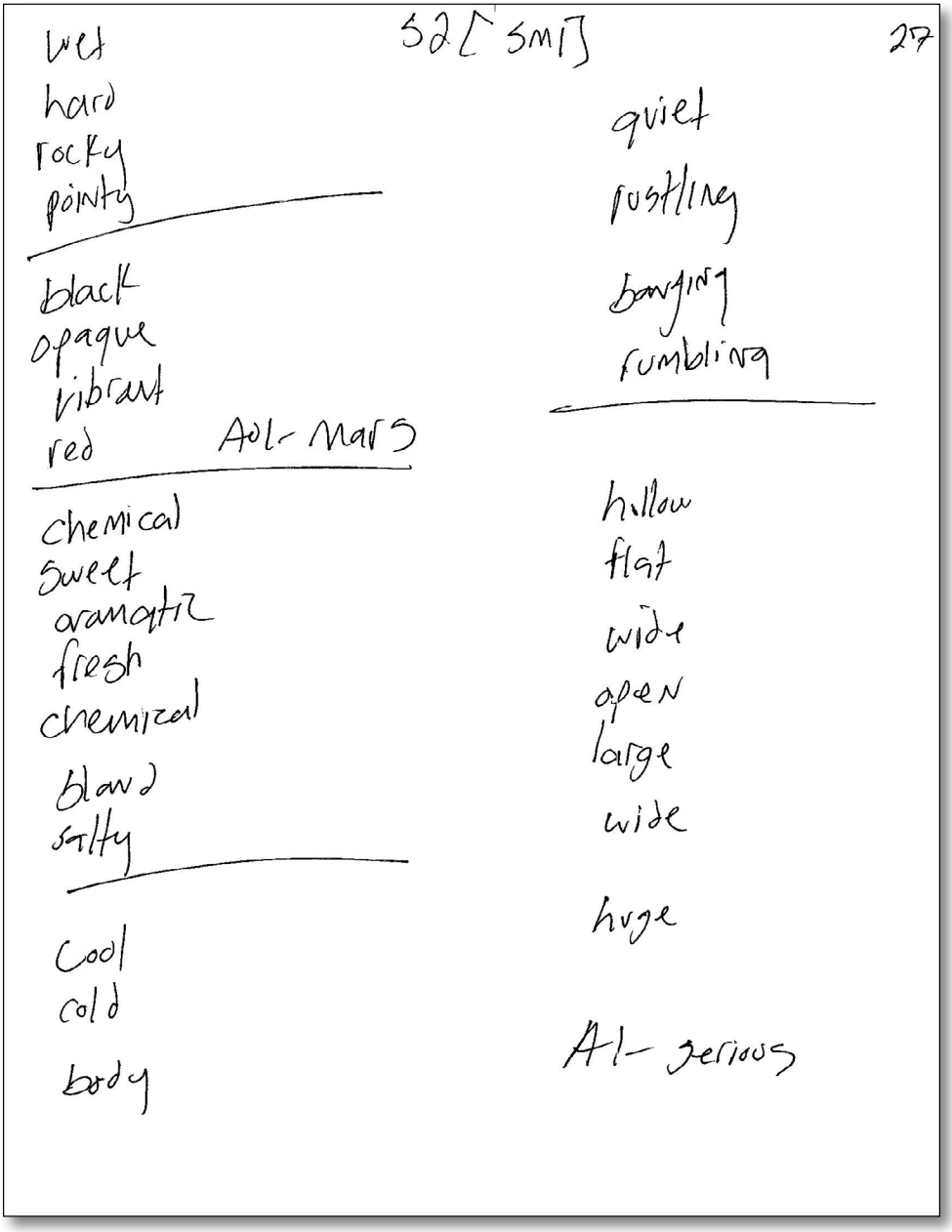
Stage 4 of Element 2



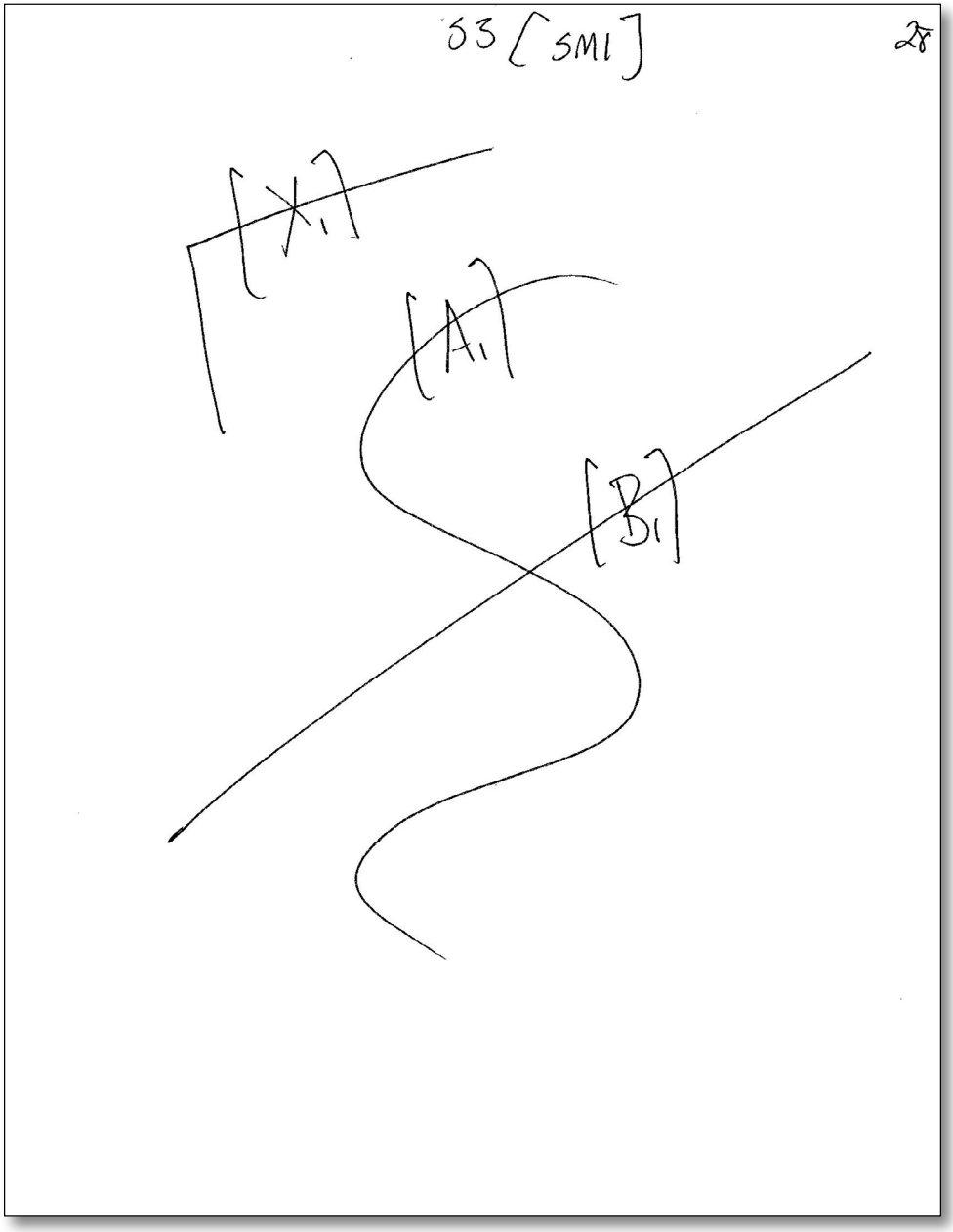
Stage 1 of Site Movement 1



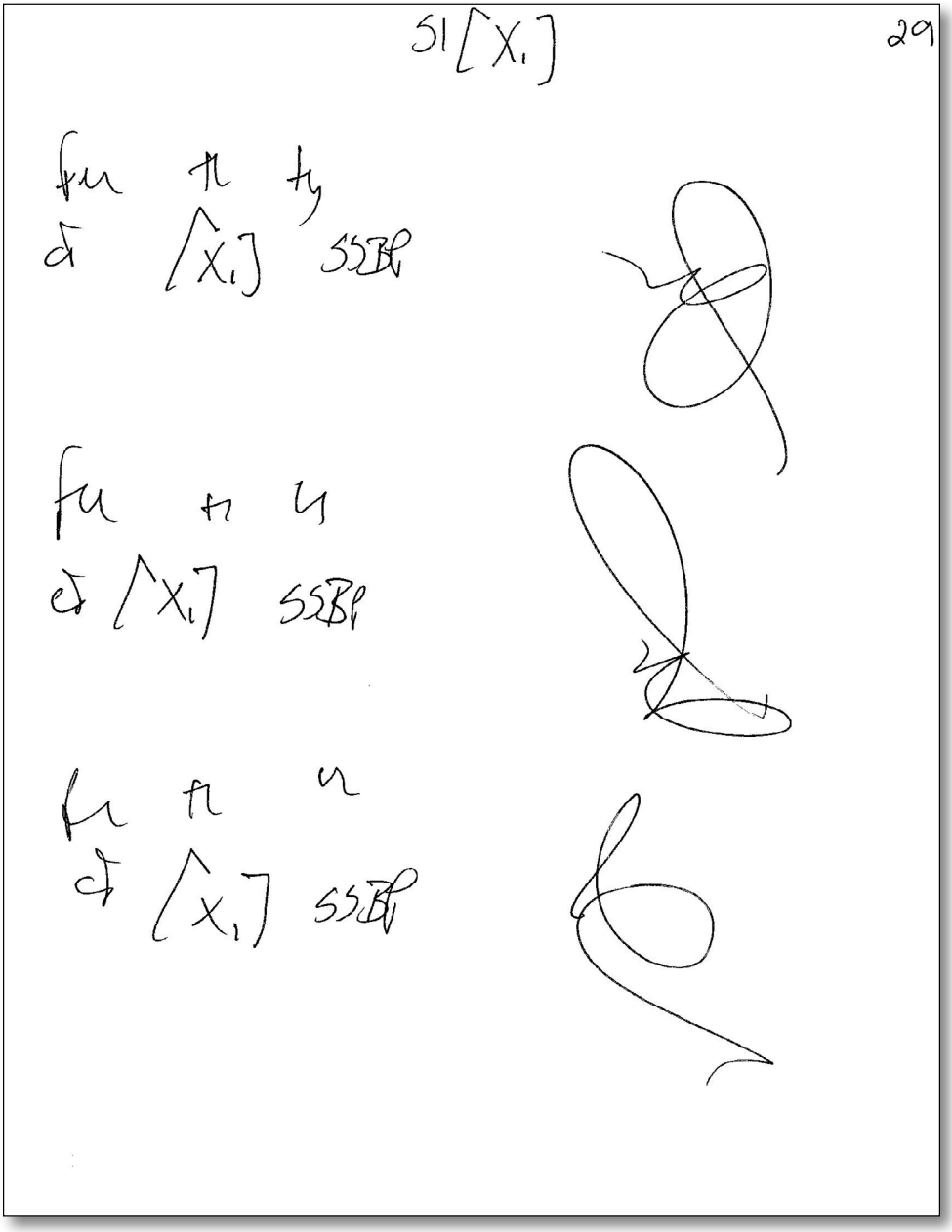
Stage 2 of Site Movement 1



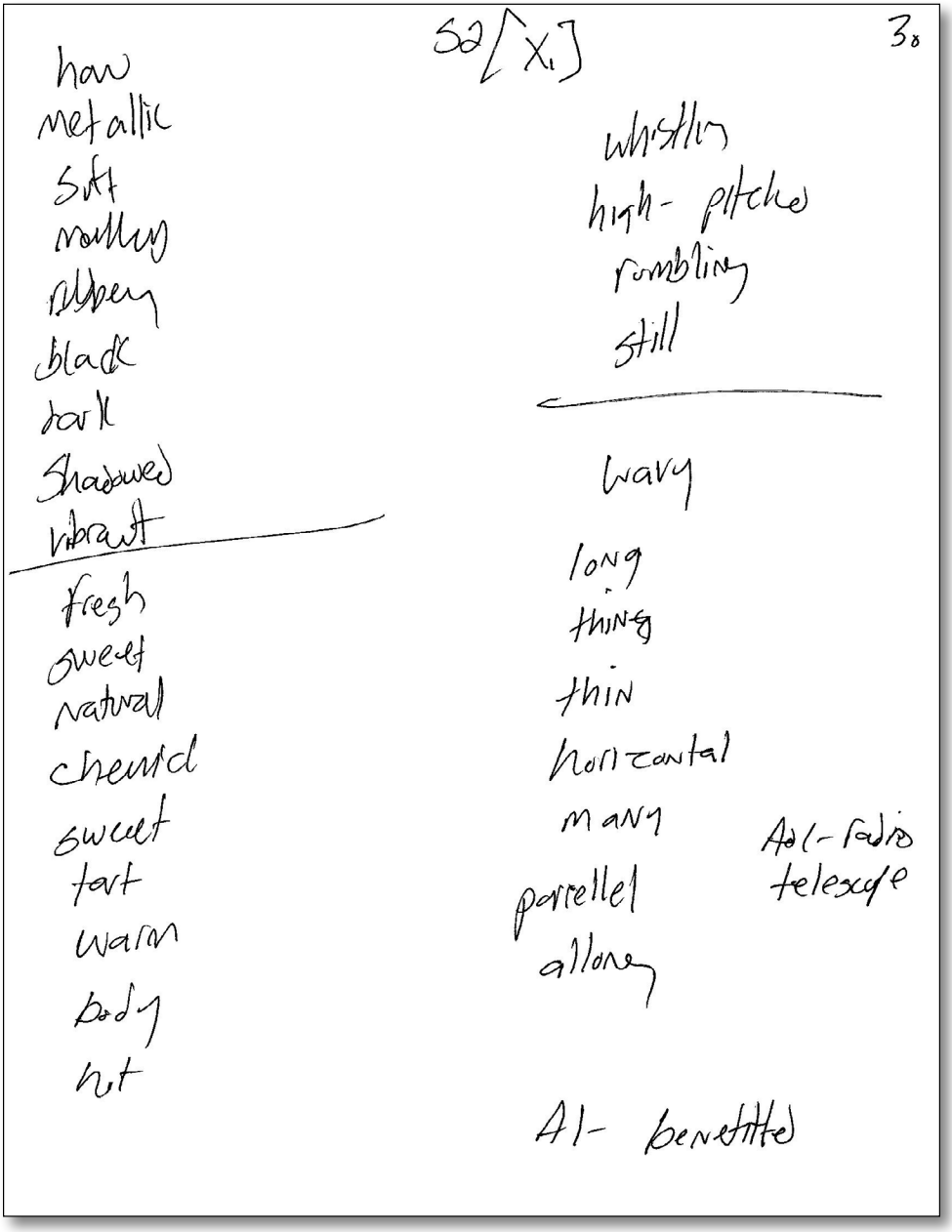
Stage 3 of Site Movement 1 (Freehand Sketch)



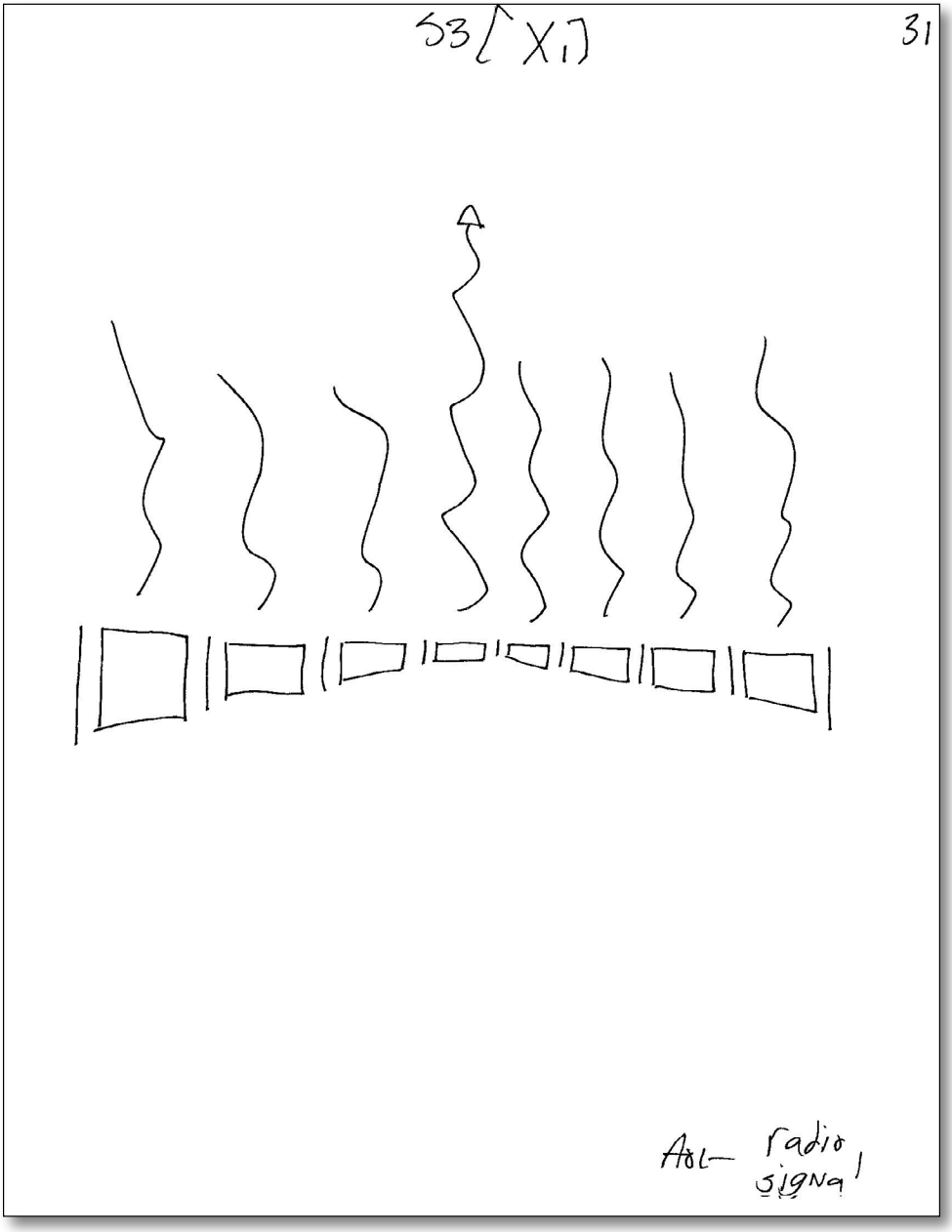
Stage 1 of Aspect X_1



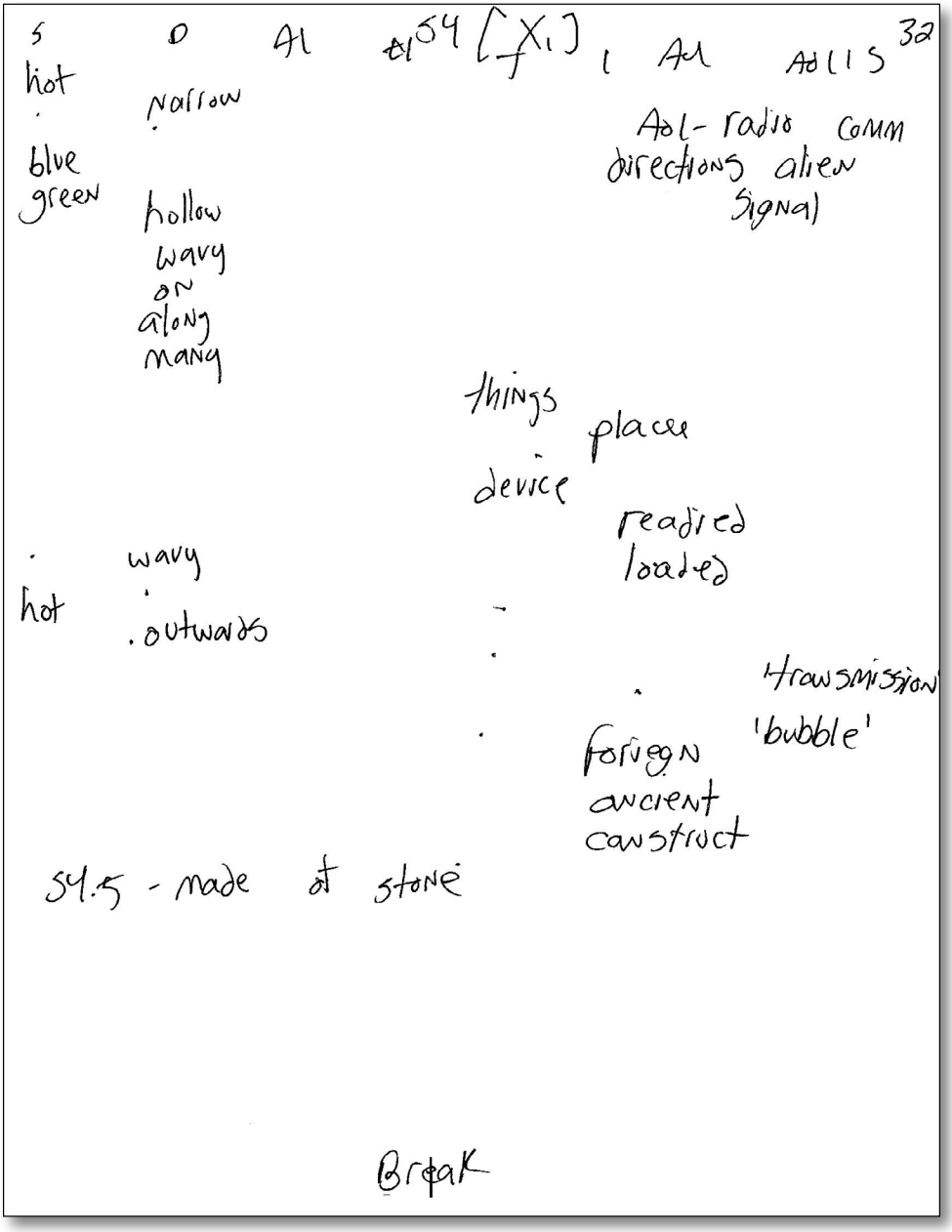
Stage 2 of Aspect X_1



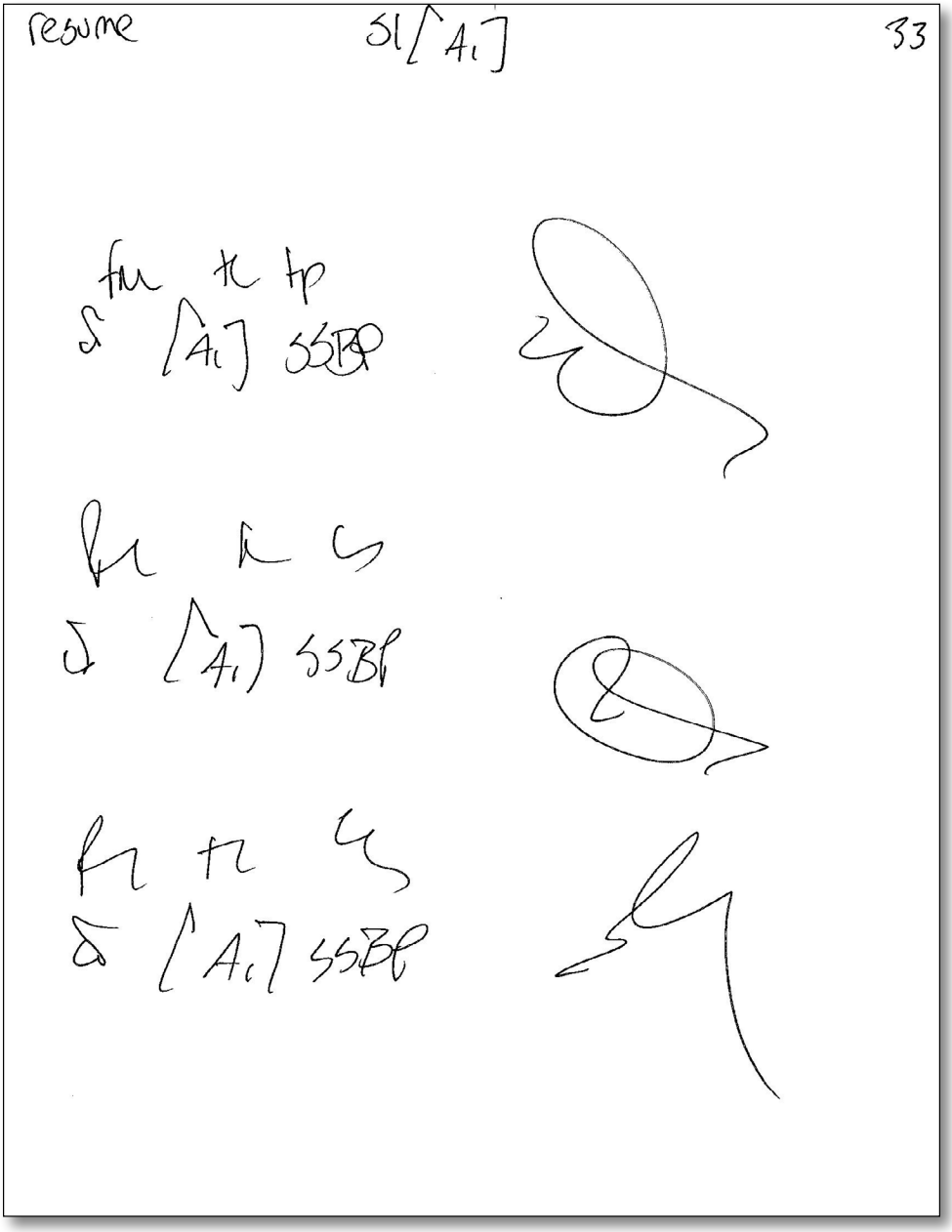
Stage 3 of Aspect X_1



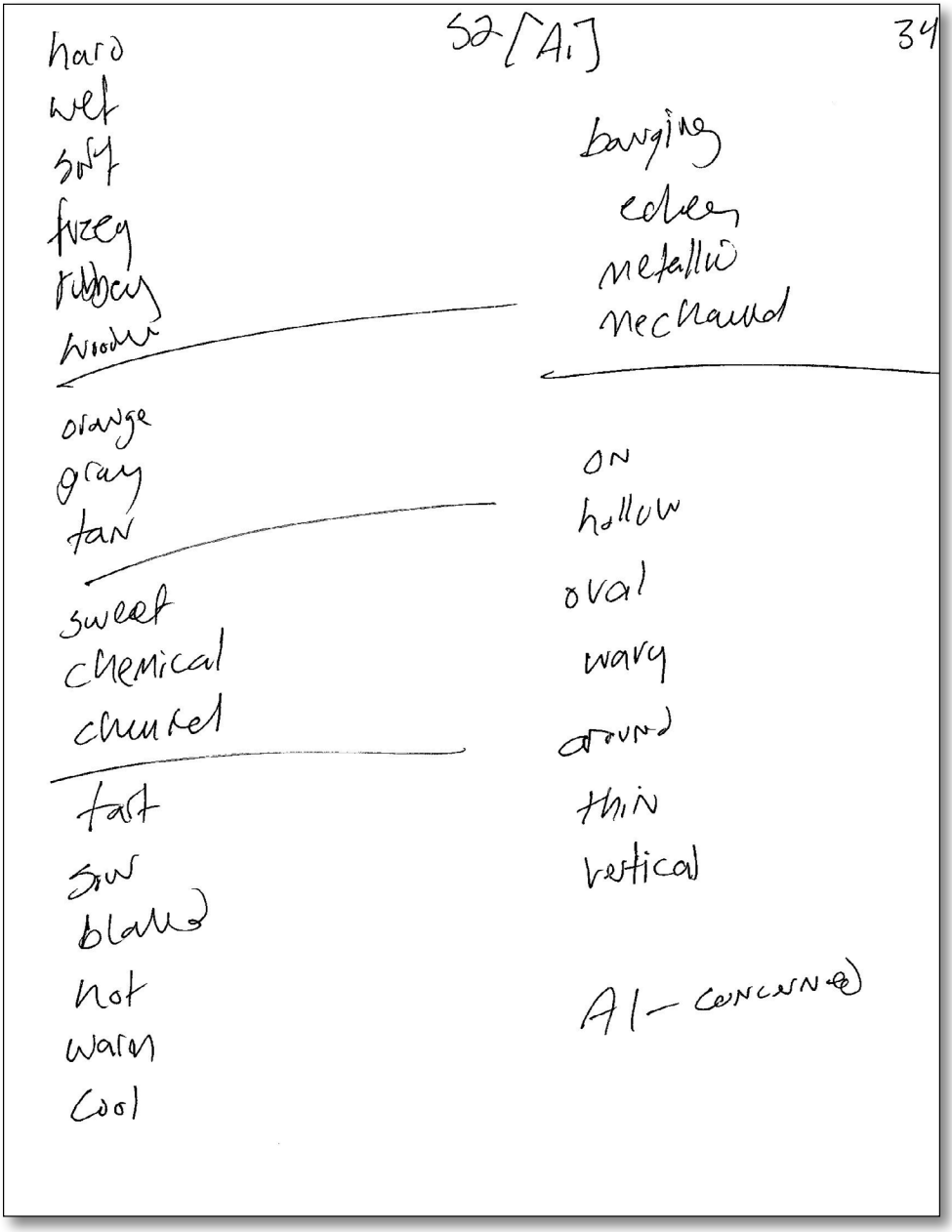
Stage 4 of Aspect X_1



Stage 1 of Aspect A_1

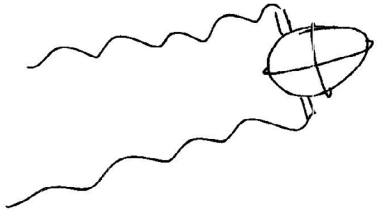


Stage 2 of Aspect A_1



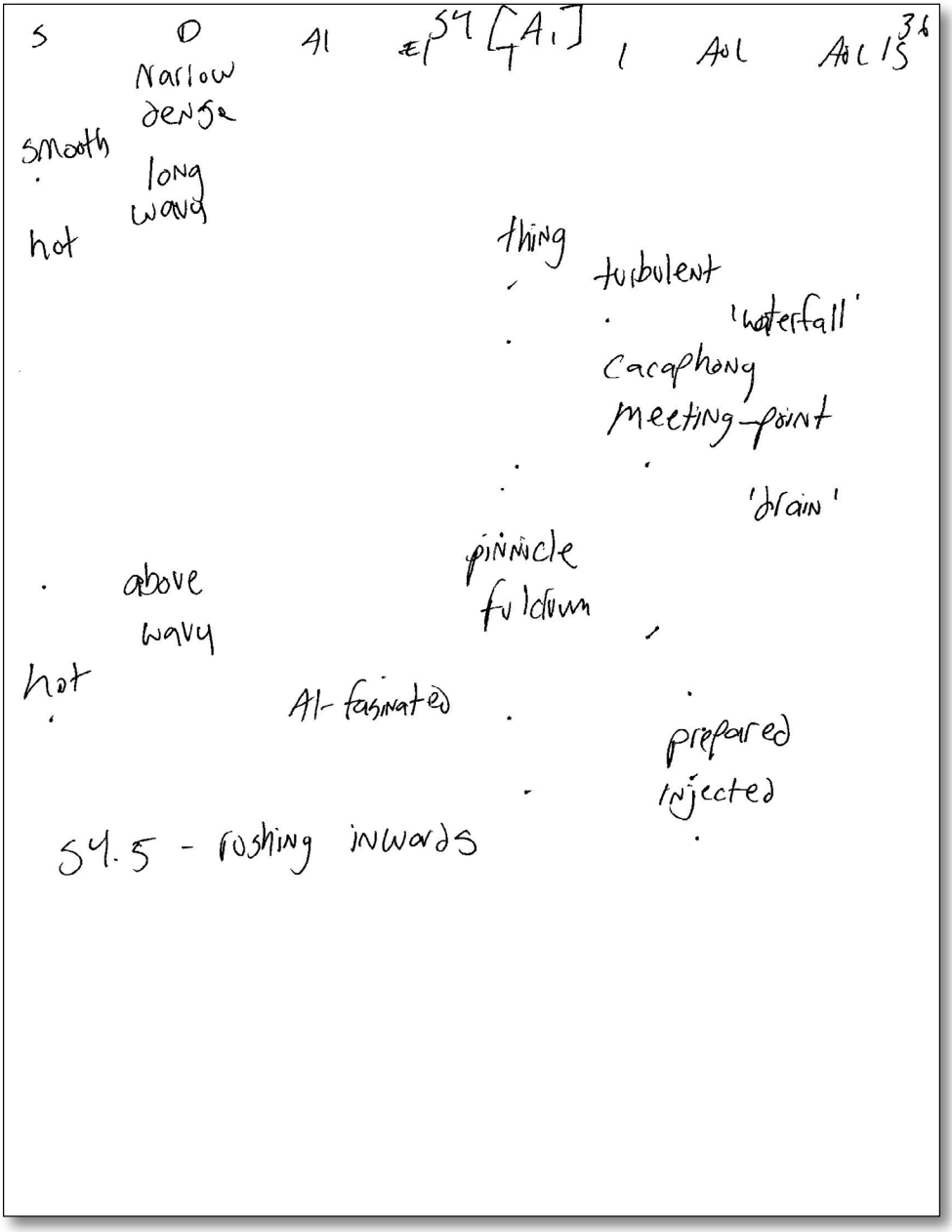
Stage 3 of Aspect A_1

SB [A1] 35

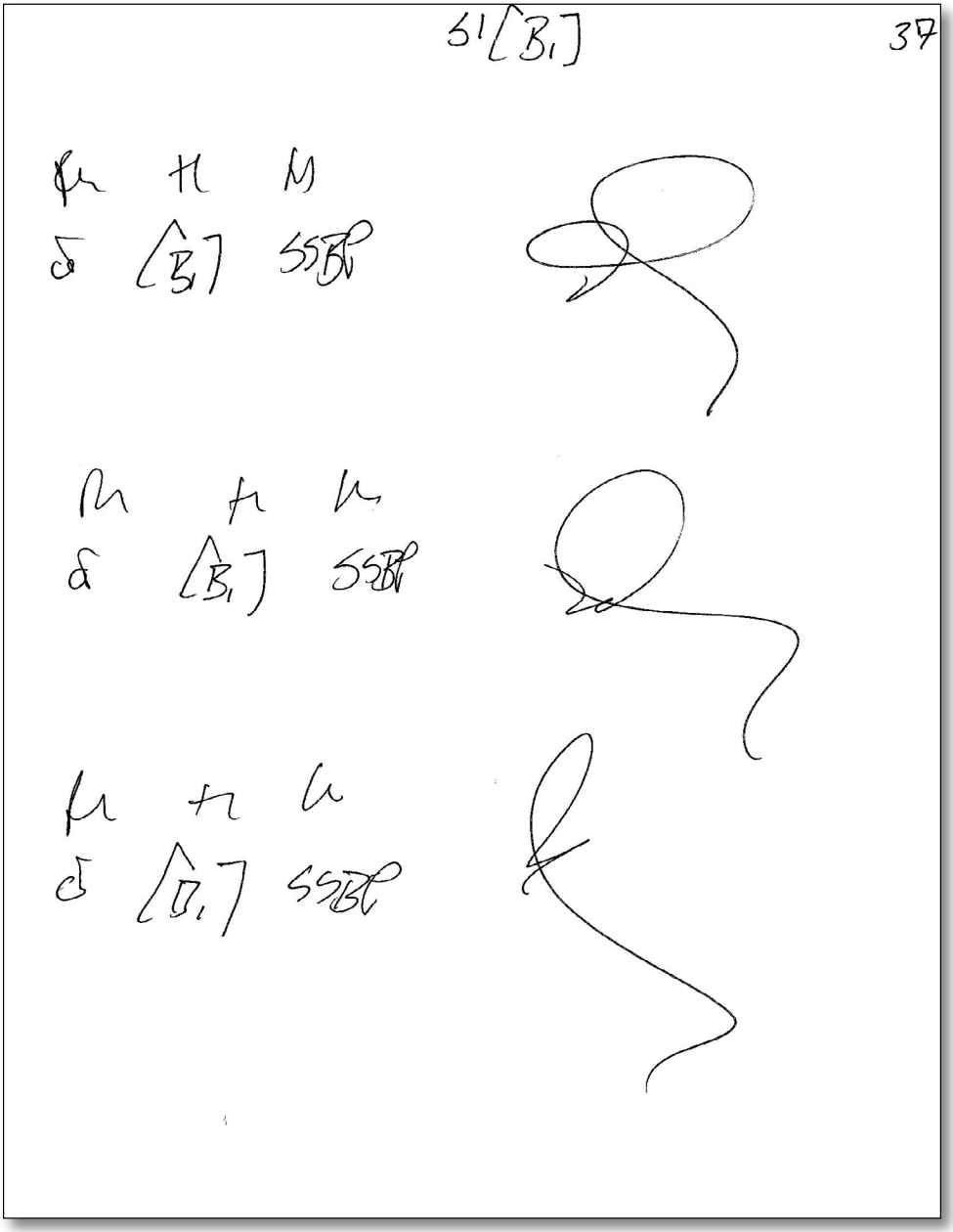


A&L tie fighter

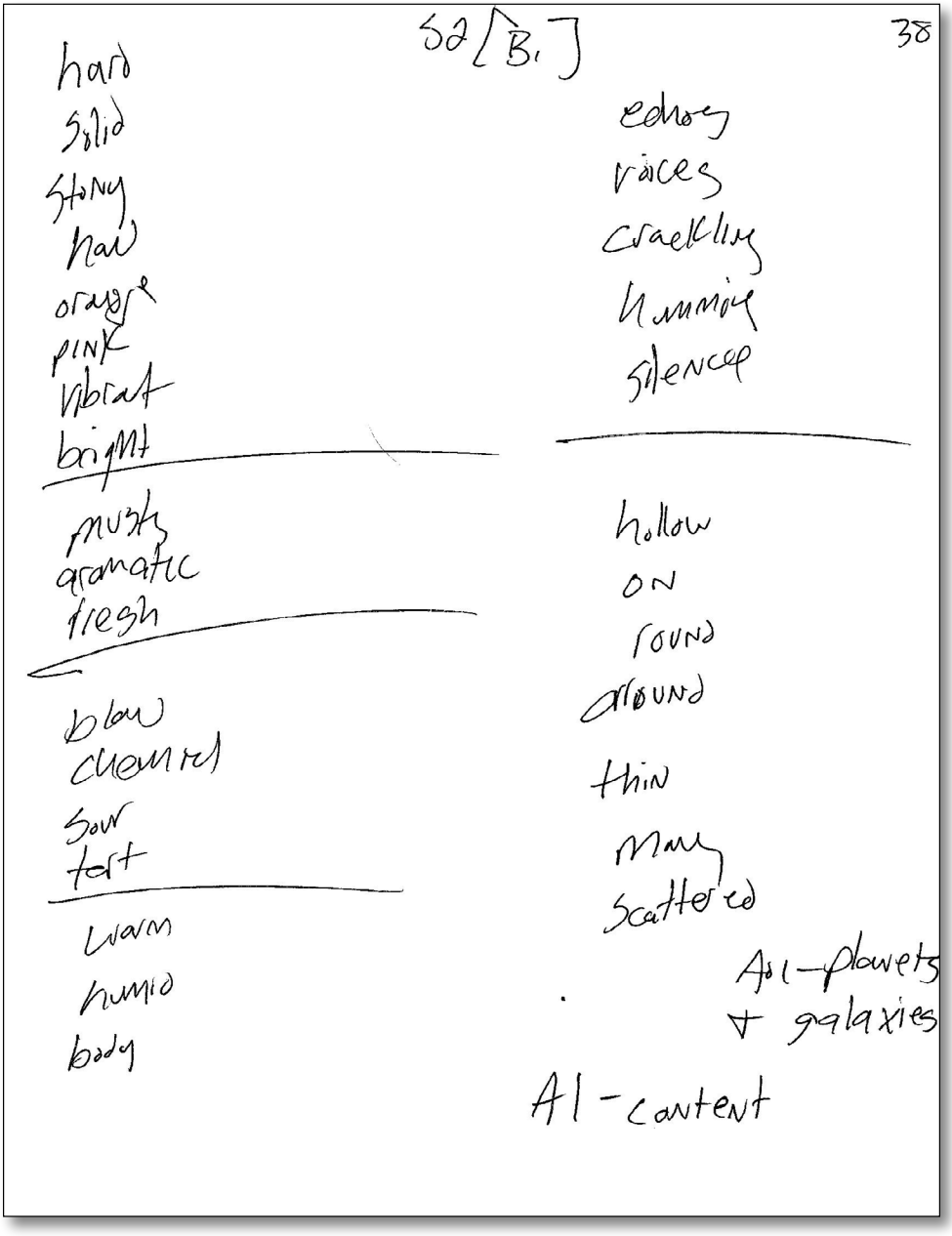
Stage 4 of Aspect A_1



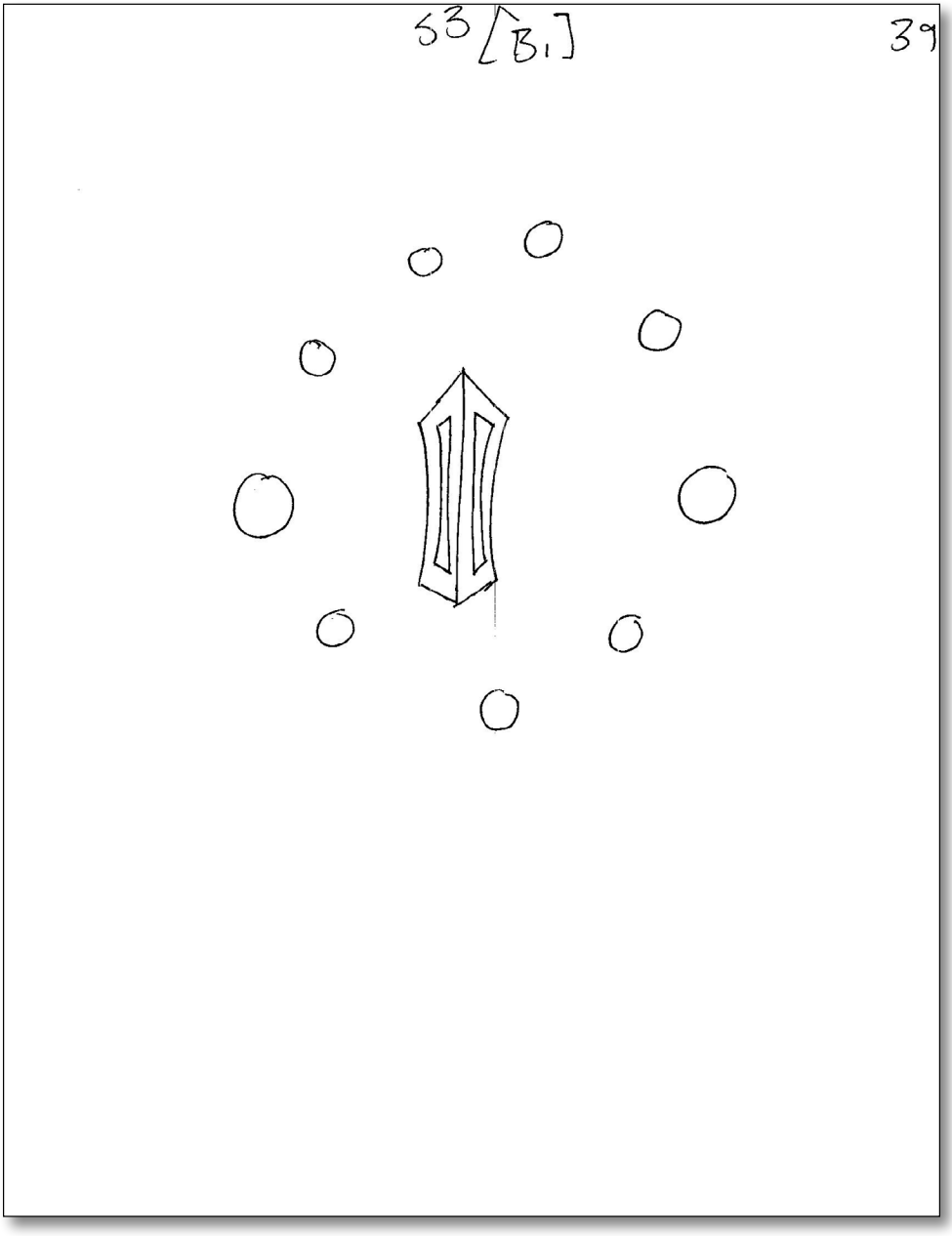
Stage 1 of Aspect B_1



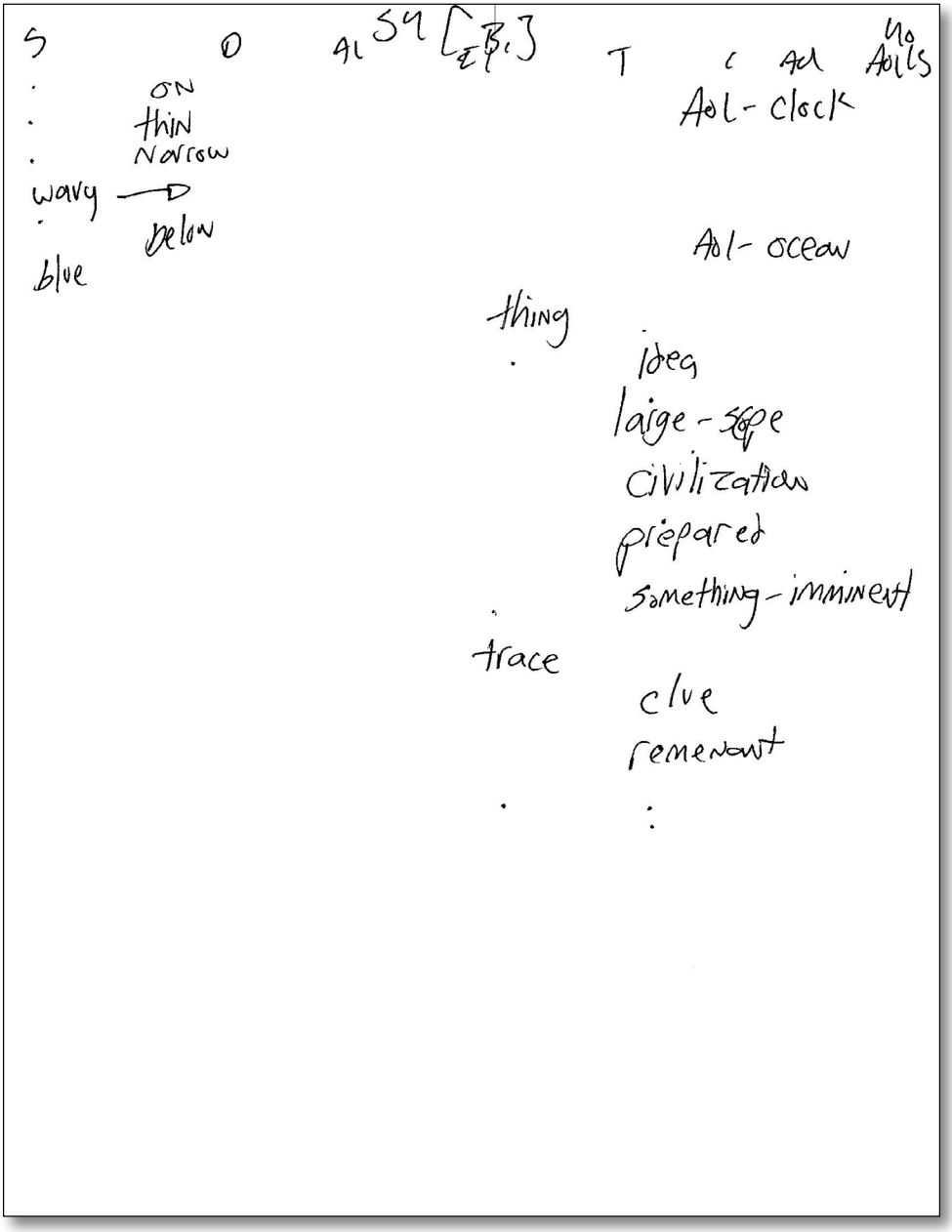
Stage 2 of Aspect B_1



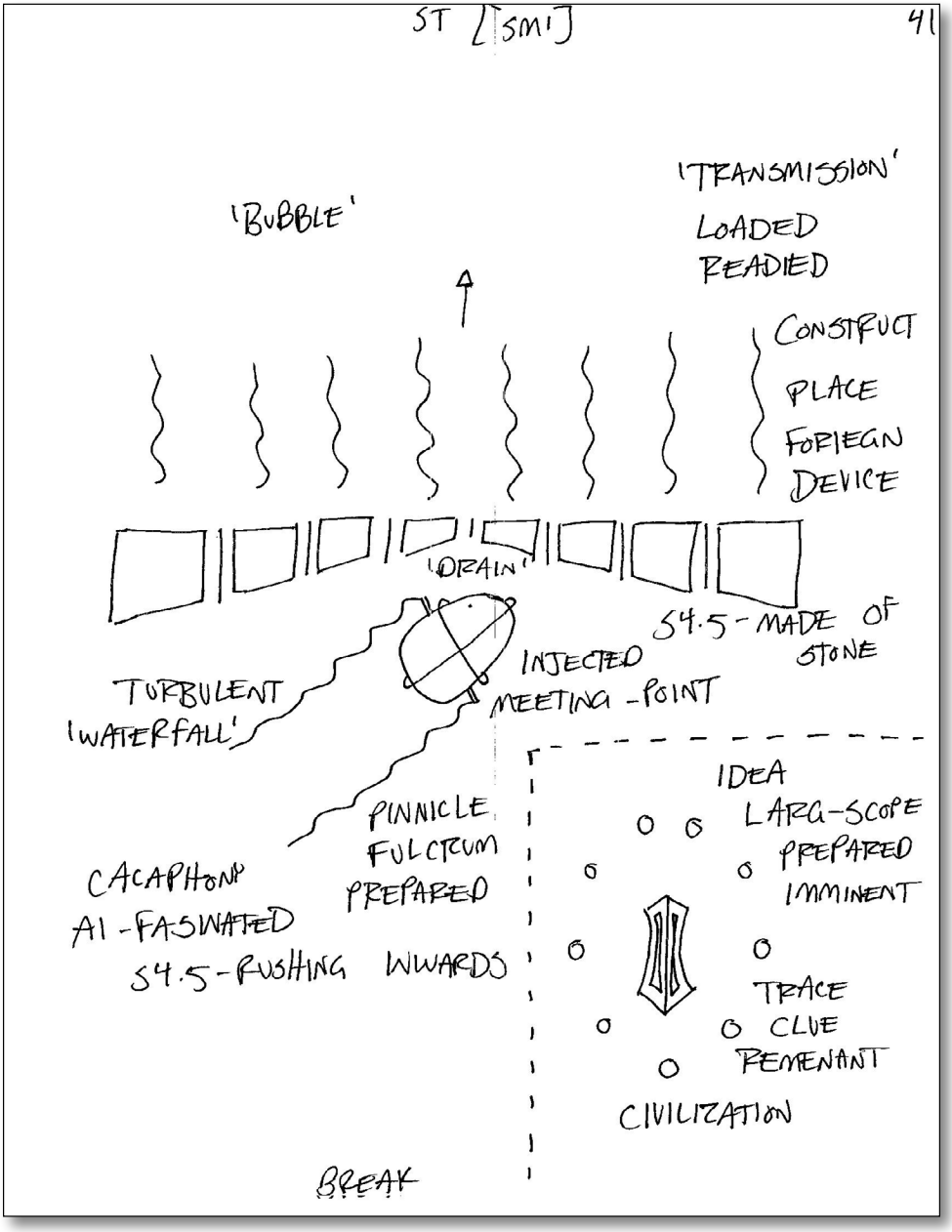
Stage 3 of Aspect B_1



Stage 4 of Aspect B_1



Site Template (Site Movement 1)



CHAPTER 11

Resources

"The intellect has little to do on the road to discovery. There comes a leap in consciousness, call it intuition or what you will, the solution comes to you and you don't know how or why."

- Albert Einstein

Useful Definitions

Aesthetic Impact: As the aperture widens during a remote viewing session, a virtual avalanche of site information begins to impact the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called an aesthetic impact. It is the viewer's subjective emotional response to the site. It is best described as how the site makes the viewer feel if they were physically present. It is extremely important that the viewer properly recognizes and declares an AI, since it has a chance to color incoming percepts through their subjective emotional filter. This is objectified on the page similar to an AOL with the following format, "AI - Disgusted."

Analytic Drawing: This is produced from a list of dimensional responses obtained during a session exploration, which is then rendered out on the page. The intuitive part of the viewer's apparatus is not shut off during this process as they must continue to "feel" for the proper placement of each dimensional word. The purpose of this approach is to re-ignite the viewer's intuition as each element on the list is rendered in order.

Analytic Overlay (AOL): This is the analytic response of the viewer's mind to the signal-line input. An AOL is usually wrong in early stages, but often does possess valid elements of the site, especially during Stage 4, that is contained in the signal-line. For example, a light house may produce an AOL of a factory chimney because it is also a tall, cylindrical shape. However, any sharp mental images that arise in the viewer's mind are almost always a result of their creative imagination, and do not represent the target. AOLs are dealt with by declaring and objectifying them as soon as they are recognized by writing, "AOL -" and then a name for the AOL on the page. For example, "AOL - ocean." The viewer then drops their pen for a few seconds to symbolically reinforce that the idea has been discarded.

AOL Drive: Occurs when an AOL or related AOLs have overpowered the system and are "driving" the remote viewing process as evidenced by the recurrence of a specific AOL two or more times, which produces nothing but spurious information. If identified the viewer may require a

longer than normal break from the session to fully discard and dissipate the objectionable analytic loop.

AOL/s: Occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the target, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/s is that it allows information to be procured when the viewer doesn't have an exact descriptive word or label for the target, but instead finds an analogy that closely matches the data being delivered by the unconscious.

Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth, cardiac muscle movements and glandular tissues. It consists of the sympathetic nervous system and the parasympathetic nervous system.

Bi-location: Results when the viewer perceives that they are too absorbed in the site, and feel like they partially exist in two locations at once. If this occurs, they can no longer appropriately debrief and objectify the information. A break is typically required at this point to allow the viewer to back out of the site, and then properly reconnect with the signal-line.

Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as something external. This is present especially in the senses. Involving rational power, perception, and awareness. By definition the conscious part of a human being is that portion of the human consciousness that is linked most closely to, and limited by, the material world.

First-Time Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing this phenomenon is manifest as especially successful performance at the first attempt of psychic functioning. Afterwards, the success rate dramatically drops and must gradually be built back up again through further training. It is hypothesized to result from the initial excitation of hereditary, but dormant psi-conducting neuronal channels that when first stimulated by attempted psychoenergetic function catch the analytic system off guard. This allows high-grade

functioning with little system interference. Once the initial novelty wears off the analytic systems, which have been trained for years to screen all mental functions, attempts to account for and control the newly awakened neural pathways. This results in increasing amounts of masking, mental noise, or analytic overlay.

Freehand Sketch: A spontaneous sketch that represents the targeted site's dimensional aspects on paper. This is a rapidly executed general idea of the site. The main function is to stimulate further contact with the signal-line while continuing to aid in the suppression of the viewer's subjective analytic mental functioning. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations.

Ideogram: The reflexive mark made on a piece of paper as a result of the impingement of the signal-line on the autonomic nervous system, and its subsequent transmittal to the arm and hand muscles into a pen mark. It is a spontaneous graphic representation of the major gestalt, which is manifested by the motion of the viewer's pen on paper.

Inclemencies: Personal considerations that might degrade or even preclude psychic functioning such as muscle pains, colds, allergies, menstrual cramps, hangovers, and mental or emotional stress. These often decrease the viewer's ability to access the signal-line, but can be worked through with adequate attention management. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. However, it is important that the viewer identify and declare any inclemencies either at the start of a remote viewing session, or as they are recognized since they can color and distort the viewer's functioning if not eliminated from the system through objectification.

Intangibles: Qualities of the site that are abstract or not specifically defined by tangible aspects, such as purposes, non-physical attributes, categorizations, and ideas, i.e. governmental, foreign, medical, religion, administrative, business, walking, functioning, thinking, etc.

Matrix: A non-material, highly structured, mentally accessible framework of information containing all data pertaining to everything in both the physical

and non-physical universe. It appears to exist outside of time, and contains data relating to the past, present, and future.

Major Gestalt: The overall impression presented by all elements of the site by their composite interactive meaning. It is the one concept that more than all others would best describe the site.

Mental Noise: The effect of various types of overlay and inclemencies that obscure or confuse the viewer's reception and accurate decoding of the signal-line. Noise must be dealt with properly while in structure to allow the viewer to accurately recognize the difference between valid signal and the viewer's own incorrect internal processes.

Overtraining: The state reached when the individual's learning system is over-saturated and "burned out." It is analogous to a muscle that has been overworked, and can no longer extend or contract until it has been allowed to reset and rebuild its fibers that have been broken down by stress.

Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI and defined as, "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

Remote Viewing Session: This is produced by the viewer on either pre-printed templates or blank bond paper while they follow a predefined, methodological format to access the signal-line for information. The viewer is not provided with their target's identity, but instead is given a cue or target reference number to begin the session.

Remote Viewer: Often referred to as the "viewer" is a person who employs their mental faculties to perceive and obtain information that exists in a non-material database of information, which is known as the Matrix.

Signal-Line: A hypothesized train of signals emanating from the Matrix, which is perceived by the remote viewer, and transports information obtained through the remote viewing process.

Subconscious: Existing in the mind, but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

Tangibles: Objects or characteristics at the site which have a solid, touchable impact on the perceptions of the viewer, i.e. tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, air, machinery, etc.

Target Reference Number (TRN): The central construct used to set up remote viewing tasks. These consist of two, four-digit random numbers that are associated with a particular target. The reason remote viewers use these numbers is to keep their thinking minds blind to whatever target they're presented.

Target Reference Material (TRM): Refers to material such as photographs, article headlines, book page scans, or other related objects that are referenced by a cue, or Matrix search term when preparing a new remote viewing target.

RV Session Templates

The following templates are optimized for beginner remote viewing students, and should be used until the viewer feels confident in their ability to write the correct prompts, page headings, and follow the correct stage order while in session. The viewer should switch to blank bond paper once the templates are no longer needed.

Also note that pages 4 through 7 of the templates must be printed out multiple times since they are required for each key site aspect exploration as dictated by the session's Stage 3 freehand sketch. Three aspect explorations is standard for practice sessions, which allows the viewer to explore X, A, and B. Should the viewer procure additional key site aspects during their Stage 3 freehand sketch then additional Stage 1 through Stage 4 template pages will be required.

A digital PDF download has been provided by the author, and can be found at the following url: www.technicalintuition.com/resources

Template Page 1

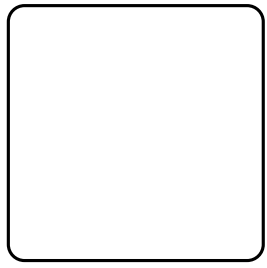
[_____ / _____] pg ____

Name: _____
Date: _____
Time: _____

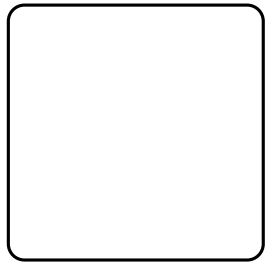
S1 [SITE]

(Write TRN then generate an Ideogram)

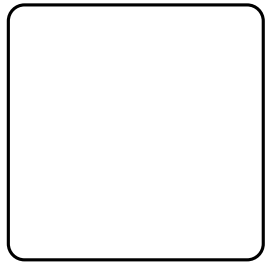
_____
_____



_____
_____



_____
_____



Template Page 2

S2 [SITE] pg _____

Textures:	AOLs	Sounds:	AOLs
Colors:		Dimensions (4 required, including motion and density descriptors):	
Smells:			
Tastes:			
Temperatures:		Aesthetic Impact (How would the site make you feel if you were physically there?):	

Template Page 3

S3 [SITE] pg _____

(15 seconds maximum, archetypes only!)

AOLs

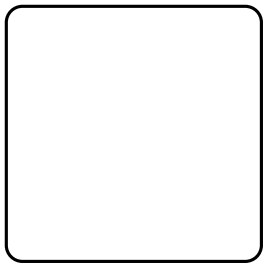
Label Key Site Aspects as [X], [A], [B] etc.

Template Page 4

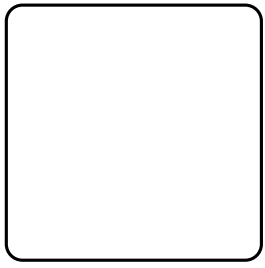
S1 [ ] pg ____

(Write and sub-vocalize the prompt then generate an Ideogram)

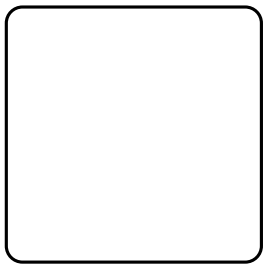
From the Top of Aspect [ ] Something Should Be Percievable



From the Top of Aspect [ ] Something Should Be Percievable



From the Top of Aspect [ ] Something Should Be Percievable



Template Page 5

S2 [ ] pg _____

Textures: AOLs

Sounds: AOLs

Colors:

Dimensions (4 required, including motion and density descriptors):

Smells:

Tastes:

Temperatures:

Aesthetic Impact (How would the site make you feel if you were physically there?):

Template Page 6

S3 [ ] pg _____

(Analytic Drawing, render out every dimension word from the previous S2.)

AOLs

Now add any spontaneous archetypes directly into your drawing.

Template Page 7

S4 [ ] pg _____

Sesnory	Dimensions	Aesthetics	Emotions	Tangibles	Intangibles	Overlay	Analogy
S	D	AI (yours)	EI (thiers)	T	I	AOL	AOL/S

(data past this line is not trustworthy)

Template Page 8

Site Template pg _____

(Combine all your analytic drawings into one composite sketch.)

Finally, insert all of the AI, EI, T and I words from each Stage 4 pages into the Site Template.